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Alice MacDonald

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Hatched

An Internship/Production Thesis

By Alice MacDonald

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○ Artistic Statement

In my life, I seek experiences that push the limits of my character and my potential as a human being. In dance I find myself challenged physically, mentally, emotionally and artistically. I connect with this form of art because for me, it is the highest outlet of human expression.

My childhood dance experiences involved open-minded, creative dance classes and imaginative ways of approaching movement. I attribute my uninhibited ability to access creativity and imagination to this early dance experience. I have been trained traditionally in ballet, tap, jazz, modern, hip-hop and Dunham technique. As a performer, I identify with the contemporary modern perspective. I value the exposure and technical experience in a multitude of dance disciplines. I hesitate identifying directly with a specific dance style because they all constantly coexist and influence each other. As a dance artist, having an intelligent moving body is vital to the expression of my artistry. To create an invested performance that is fully alive, I train my body to communicate clearly and simultaneously incorporate artistic choice and expression.

Through choreography I am given the outlet to bring to life ideas that inspire me from art, my surroundings and my relationships. I am able to produce work that contains my expressive voice and allows the greater art community to participate and react. As an audience member, I am inspired by dances that intrigue the intellect and evoke visceral response. I am drawn to highly athletic movement as well as intricate vocabulary that draws the eye to detail. In my choreography, I work to pass the boundaries of my movement through invention of vocabulary that is unique to my artistic process. Through working with choreographers like Holly Johnston and David Dorfman I have experienced the imaginative work that comes out of improvisation. I value the in-the-moment collaboration of participants in the artistic process.

Alice MacDonald
Senior Thesis
Judith Scalin
Dance Perspectives Paper
November 28, 2008

Art and Fear (Book of focus)
By David Bayles and Ted Orlando

A look at *Art and Fear*.

The artistic process has no order, no structure and absolutely no boundaries. The process of creation is unique to its maker and his or her decisions and tools. The artist grapples with the progression of their work until one day they have a final product. How they arrived at their end is what David Bayles and Ted Orlando (1993) articulately unpack in their book *Art and Fear*. The two authors take the reader through elements of the artistic process such as inspiration for art, the transition from imagination to reality, craft, and editing one's own work. In discussing these topics Bayles and Orlando use varying artists such as sculptors, musicians, dancers, and painters to illustrate their points. Even though each idea is discussed separately and clearly, they emphasize that the order and procedure for work will vary and has no set sequence. Creating art is a unique process differing from artist to artist and in each project they create. Regardless of the creator's media, the themes in *Art and Fear* are universal and applicable to all artists. In this paper I will relate the ideas presented in *Art and Fear* to the artistic process of dance choreography.

A dance concert audience member bases the success of a work on its presentation and effectiveness in performance, choreographic choices and subject matter. If the opportunity of public discussion about the dance arises the questions are directed towards

the choreographer's inspiration, intention and opinion on his or her work. However, amidst any examination of the dance there is a vital element that is often missing. That missing piece of the puzzle is *how* the artist got from conception to final product. The pathway linking the two is seldom inspected but happens to be the most vital component for understanding how successful art is created. Bayles and Orlando (1993) refer to this stage like, "Dorothy trying to describe the Land of Oz to Auntie Em" (p. 18). It is a complex, multifaceted series of changes and progressions. The complexity perhaps eludes to the reason that the subject of craft is rarely tackled in post performance discussion.

In *Art and Fear*, Bayles and Orlando discuss the steps that clearly define what happens between the beginning and the end of creating work. Pertaining to making dances this paper will discuss talent and learned skill, conception of ideas for making art, creating movement and material, setting a work and finally, editing a piece into a finished product. Throughout this paper will also support the idea that steps and tools can be learned and student choreographers should become well experienced with many different processes in order to shape their own.

Distinction between talent and learned skill.

Bayles and Orlando begin by creating a distinction that is necessary before approaching the subject of craft. This clarification deals with the infamous idea of "talent". The assumption within "the prevailing view of art making today – namely, that art rests fundamentally upon talent, and that talent is a gift randomly built into some people and not into others," is rejected by Bayles and Orlando (1993, p. 2). Regardless of whether talent is inherently in some humans and not in others, or we are given different

kinds and amounts of talents, is not the issue. The authors refute the age-old presumption associating talent with creating brilliant art because according to them, “Art making involves skills that can be learned” (Bayles & Orlando, 1993, p. 3). For example a collegiate student devoted to the study of dance invests their academic career in learning the processes of being a dancer and choreographer . Such institutional programs exist because the information needed to create successful and informed art is not inherently built within human beings, no matter how gifted the individual.

Elements and tools must be taught and acquired through observation and practice for a student to increase their execution and understanding in creating dance. In the composition class Styles and Forms, taught by Chad Hall at Loyola Marymount University, students learn specific choreographic devices such as transposition, augmentation, and retrograde to expand their choreography (Spring 2007). These experiments allow the choreographer to make new choices to help bring new elements to their dance. When a student takes a phrase and applies augmentation they will find new energy qualities that come to life and new spatial arrangements. The skill acquired here to create changes, make choices and identify what is changing and the effect of that in the dance is something that has to be taught. The amateur choreographer would not inherently know how to use such devices and intentionally apply them to create the desired effect. Learning the elements of choreography and experiencing composition classes like Styles and Forms allows the developing choreographer to practice and become proficient in tools to enhance and inform their creative decisions.

Conception of ideas for making dances.

Embarking on the journey of creating a dance can begin in a multitude of ways. A choreographer may start from either a moment of inspiration, a piece of music, a statement they wish to make, or dance movement. In an instance where stimulation for beginning a dance may be lacking, individuals have found ways to seek out inspiration. For example, in the course Fundamentals of Dance Composition at Loyola Marymount University, Judith Scalin expands students' views of how to create movement and dances by using imagery, poetry, practical machines, objects and situations, or music. In one study students use sculptures as inspiration for creating shapes and through linking the sculpture moments with movement an entire dance is created (Fall/Spring 2005-2006). At the 2008 American Dance Festival, Ming Yang's composition class created a studio size sculpture with objects including chairs, bubble wrap and baseballs, among other things. The students worked in silence adding to the art structure until the allotted thirty minutes was up. With the completion of the sculpture, each student created their own dance study to share with classmates. The limitless possibilities that the sculpture offered was apparent in the varying interpretations. Some students took shapes and textures literally, others created movement based on one object or area and still others found more abstract ways of moving like it was an imaginary jungle gym or obstacle course (American Dance Festival, July, 2008). Beginning from a different angle, Merce Cunningham, a pioneer in the use of chance procedures, tells Joyce Morgenroth, "my work always comes from the same source – from movement. It doesn't necessarily come from an outside idea, although the source can be something large or small that I've seen, often birds or other animals. The seeing then can provoke the imagining" (Morgenroth, 2004, p. 14). When

there is no conceptual idea, choreographers can turn to chance procedures to create phrase material and find direction as they begin.

As these examples illustrate, no matter what ideas, themes, motifs or movement a choreographer is deciding to work with, he or she can turn to learned tools to find further inspiration for generating movement or discovering a focus for their piece. Our world is swarming with suggestions and ideas for creating dances. Through taking composition classes and practicing choreographic exercises, choreographers are able to isolate an idea that sparks inspiration or stimulates already existing ideas.

Creating movement and material.

With a starting point for the body of work secured, the choreographer embarks onto a journey into the grey area of creating a dance. Bayles and Orlando (1993) believe that, “the artwork’s potential is never higher than in that magic moment when the first brushstroke is applied, the first chord struck” (p. 15). Generating movement, developing motifs and themes, choosing direction for the dance are some of the challenges that arise at this beginning stage. We will examine skills that can help a choreographer’s progression at this beginning stage. Even though we see inspiration or ideas as vital in the beginning stages it can be noted that, “as the piece grows, technique and craft take over, and imagination becomes a less useful tool” (Bayles & Orlando, 1993, p.15).

Simply stated by Lynne Blom and L. Tarin Chaplin from their book *The Intimate Act of Choreography* (1982), “it is hard to know how to get from the idea, the flash of insight or inspiration, to the fully completed presentation” (p. 3). Choosing a way to begin, even when unsure, is an option that helps a choreographer in this possibly stalling

moment. In Professor Chad Hall's Styles and Forms course at Loyola Marymount University, students engage in exercises to create movement, void of conceived themes or ideas, such as chance procedures and improvisation (Spring 2007). Students find ways to proficiently develop material that can serve them in choreographing. Oftentimes movement does not come solely from a concept or cognitive origin, but rather an abstract or movement based place like in these exercises. Cunningham is an example of the process that begins with movement to create an intention or idea for a piece of work. Improvisation is another way to get started. By doing a no-guidelines improvisation or constructing one with limitations such as only moving at a low level, or thinking only of creases and joints, unique material will arise for the dancer.

Having choreography to work off of and use to develop their piece, a choreographer may turn to choreographic devices. These devices, taught in Choreographer's Workshop at Loyola Marymount University, allow the choreographer to play with different effects and elements in their movement (Fall 2008). For example, playing with tempo or duration might let the choreographer see what different movements might be more fitting slower, faster, with suspension etc. Other devices like retrograde, completing the phrase backwards, or transposition where one movement is transposed to a different part of the body, can make phrases look entirely different from the original version. With these choreographic tools, phrases can be changed dynamically, spatial, and sequentially to obtain desired effects of the choreographer. All of the beginning stages within the birth of a new work are significant to how the piece will eventually take shape.

Setting structure.

Creating structure through the sequencing of thoughts or events is where this journey becomes even more reliant on skill and technique. The choreographer can no longer indulge in improvisation or generation of new material and must advance towards solidifying their work into a piece. Bayles and Orlando (1993) refer to the place where the artists' ideas take form as, "the truly special moments ... when concept is converted to reality" (p. 51). A choreographer has infinite possibilities existing to create decisions from. In essence, "the development of an imagined piece into an actual piece is a progression of decreasing possibilities, as each step in execution reduces future options" (Bayles & Orlando, 1993, p. 16). This permanency of choosing options as a choreographer works may create hesitancy or doubt. But, unlike sculpture or painting where the action of the artist is difficult to be undone, dance exists with living bodies that can be directed in anyway.

Choreographers approach setting their work just as diversely as they found their inspiration. Often, their inspiration for creating fuels the way in which they create permanency. Some may have clear ideas for either a beginning, middle or end and use this to form sections that will ultimately be linked together through transitions. Other works may be processed mutually with a musical score and thus depends on sound and changes that occur in the score. A choreographer may set out 'knowing' exactly how they desire their piece to be at its conclusion. But, no matter how inflexible or predetermined a director may seem, dance involves inevitable moments of happenstance. Coincidences or accidents can occur spatially, in dancer's relationship to each other, or actions with the music, to name a few. With an open vision and knowledge of choreographic skills, a

choreographer will catch these stimulating moments and utilize them to determine the series of events in their work. In creating *Ellice*, choreographer Holly Johnston spent several rehearsals drastically changing sequence of sections. For example, what once was a beginning for the dance she switched with a middle section and, in observing the change, found this version much more successful. (Johnston, Fall, 2007). The sequencing and placement of transitions will work best when they serve the intention and storyline of the piece.

Editing and polishing work.

As the framework for a dance begins to solidify and take a more permanent shape the choreographer will begin editing and polishing. These stages depend almost solely on acquired knowledge. A trained choreographic eye is needed in editing a dance. Bayles and Orlando advise the choreographer to, “follow the leads that arise from contact with the work itself” (p. 111). Choreographers need to now refine movement, timing with music, and direct dancers in performance choices. Through these more minute changes the choreographer’s, “technical, emotional and intellectual pathway becomes clear” (Bayles & Orlando, 1993, p. 113). The direction in these last stages will ensure that the piece is polished for performance and intention can be ready clearly through the dancing.

Sometimes material is given to the dancer without detailed specifics. The dancer embodies the movement and interprets it with their own vision. A choreographer may like this individualized approach or may need precision and uniformity amongst dancers. In either case, this stage, usually referred to as “cleaning”, involves picking apart phrases and sections to specify movement qualities, dynamics, form, shape, and timing. Chad

Hall's work *Double Speak* involved very detailed cleaning. Dancers worked in groups to find unity in phrases and precision with timing. Chad Hall would intervene in dancers decisions to insert specific moments that he wanted (November, 2008). Through polishing the dancing and transitions choreographers have time to sit with the roughly finished version of their work. With a full structure they can identify what sections need changes or possibly elimination. They can also indulge again in using choreographic devices to serve intention and to create cohesion within the dance.

In Fundamentals of Dance Compositions, Judith Scalin provides coaching for student's studies before they perform them. In these coaching sessions she helps the dancer become fully alive in the work they've created by using imagery, sounds, and Laban terminology (Fall/Spring 2005-2006). These prompts provide depth and dimension to movement and allow the dancer to be invested in each moment differently. Likewise, a choreographer would take these skills as a director to aid dancers in finding their intention and connection to the work and other dancers involved in the piece. Various Loyola Marymount University faculty assist choreographers in coaching dancers how to relay intention in Choreographer's Workshop. For example, Paige Hall inquired about a choreographers intention of who the dancers were in one student's piece. The choreographer should consider what they want the dancers to be, humans, animals, bodies abstracted to create shapes, or defined characters (October, 2008). The answer to this question allows the choreographer to give clear direction to their dancers who in turn will know what they are attempting to convey. However, despite all this direction, Blom and Chaplin (1982) remind the choreographer that, "as choreographer, you develop a trust in your dancers, in their talent and their ability to portray your creating, to bring it to

life, to give it existence” (p. 198). In the end the dancers will use their skills and performance choices to pass the dance on to the audience.

Conclusion

Joyce Morgenroth (2004) comments on the nature of being a choreographer in stating, “the pressure of being a choreographer is that you can’t “write” a dance and then pass it on to be read or interpreted by someone else. A dance must be ushered from its first steps, through the teaching and rehearsal process, to the full performance” (p. 3). It has been demonstrated, in this paper, that each stage is unrestricted in approach and full of possibilities. Choreographers must use learned tools and skills to create, develop, refine, and finish their work. Furthermore, it is vital to experience and become exposed to varying ways of working within each stage. It is equally important to be practiced in a range of choreographic devices to serve each process. Competency in choreographic resources allows for what Bayles and Orlando (1993) refer to as, “the actual fit between the contents of your head and the qualities of your materials.” and, “to make that fit comes from noticing what really happens as you work” (p. 18). Therefore, despite the unique and always changing process of creating dance, each choreographer can use their knowledge to accept potentials that become present throughout the process and harness them to create successful work.

Bibliography

Bayles, D., and Orlando, T. (1993). *Art and Fear*. St. Paul, MN: The Image Continuum Press.

Blom, L.A., and Chaplin, L.T. (1982). *The Intimate Act of Choreography*. Pittsburg: University of Pittsburg Press.

Morgenroth, J. (2004). *Speaking of Dance*. New York: Routledge.

Sr Thesis
Judy Scalin
Danc 498
Alice MacDonald
9/16/08

- Fundamentals of Dance Composition 1 & 2
 - Learned elements of dance; space, time and energy.
 - Focused on time for my portfolio and examined closely its relationship to dance in many aspects.
 - Developed dance vocabulary to respond verbally and in writing.
 - Experienced improvisation with creative movement in a class community.
 - Learned how to make academic observations about what is viewed in performance and studies.
 - Experienced working in solos, duets and groups.
 - Explored creating studies from different ideas/inspiration. For example; music choices, pictures, poems, objects, and stories.
 - Gained more performance experience in a class community.
 - Developed sense of community with classmates while sharing and growing together.
 - Experienced making performance choices and 'playing' with choreographic ideas and choices as a class.
- Dance Styles and Forms
 - Learned different methods to generate movement.
 - Increased performance experience and skills through showing multiple studies.
 - Experienced solo and group choreography.
 - Was introduced to site specific work.
 - Strengthened dance vocabulary through responding and writing.
 - Explored the process of creating, editing, refining and polishing work.
 - Used varying music styles or silence and observed the effects for choreography.
- Music For Dance/ Drumming
 - Learned the basic knowledge of different drums.
 - Learned techniques of playing drums.
 - Experienced creating music by learning different rhythms, meanwhile increasing musicality.
 - Experienced playing drums and singing as a class community.

- Learned traditional songs and dances.
 - Gained experience playing multiple types of instruments.
- To Dance Is Human: Dance, Culture and Society
 - Expanded knowledge of why people dance.
 - Expanded awareness of cultures and their dance traditions in the past and present.
 - Built community within our classroom through story telling and discussions.
 - Developed better communication through listening and telling stories. Furthermore a heightened sensitivity to understanding where people are coming from.
 - Developed story writing skills.
 - Learned about gender and race politics and their role in history and dance.
 - Gained first hand experience with dancers and choreographers and the process of the meaning of their work through visitor lectures and performances.
- Dance History
 - Learned about the origins of dance styles.
 - Studied founders and movements in dance history.
 - Broadened knowledge of dance performance in history by viewing videos.
 - Discussed reasons that dance was made. Also, compared those reasons to what is happening currently in dance.
 - Learned to better respond and analyze dance within its context of history and culture.
 - Looked at ethnic dance in history and the differences in its history compared to western dance.
 - Looked at race and gender roles in dance.
 - Learned to write an academic dance review of a live performance.
- Kinesiology 1 (excused from Kinesiology 2)
 - Developed knowledge of the body and its functioning systems and parts.
 - Learned how the body functions in dance, exercise, and rest.
 - Better understood body mechanics and alignment in application to dance and our every day lives.
 - Gained knowledge to maintain healthy lifestyles that support our dancing bodies.
 - Learned how to rehabilitate and prevent injury.
- Principles of Teaching

- Became familiar with the California teaching process and key elements that apply to creating curriculum.
- Discussed the role of dance in the education system and education of dance.
- Created individual lesson plans as well as outline a semester of teaching based on goals and themes.
- Gained skills to teach dance by practicing teaching lessons to classmates.
- Broadened knowledge of different ways that people learn movement.
- Increased sensitivity to students who may have special needs or learning disabilities and how to cater to their strengths so they benefit alongside the majority of the class.
- Improvisation
 - Learned to construct an improvisation idea and lead a class through that exercise.
 - Experienced solo and group improvisation, including contact.
 - Used phrase work based off of improvisation to augment and observe the changes and effects.
 - Explored time, space, energy and music with creative movement.
 - Used improvisation for movement invention.
 - Increased journaling and observation skills in class discussions and free writes.
- Dance Technology and Media
 - Learned iLife programs and camera equipment.
 - Was introduced to creating films, music, dance reels, and websites.
 - Discussed media's application to the dance world currently.
 - Discussed the application of dance media in performance.
- Ballet
 - Learned technical ballet skills and complex combinations.
 - Developed a greater understanding of alignment and use of the core to control movement.
 - Worked towards mastering the details and nuances of classical ballet dance.
 - Developed musicality by working with a live pianist.
 - Increased strength, flexibility and technique.
 - Explored use of focus in the body, the mind, and the eyes.
- Modern Dance
 - Master changing directions and levels.
 - Develop musicality with live accompanist and working with unconventional meter or no meter.

- Increased strength, especially in the upper body while learning upside down skills.
 - Worked with moving in and out of the floor to increase fluidity and understand level changes.
 - Learned complex combinations and often put them to use in partnering, improvisation and choreography.
- Jazz
 - Became familiar with varying music genres while increasing sensitivity to music.
 - Developed dynamics.
 - Increased strength, flexibility, technical and performance skills.
 - Experienced different styles under the jazz umbrella like lyrical, funk, contemporary, and musical theatre.
 - Increased ability to pick up and perform choreography, as well as improvise within combinations.
- Dunham Technique (World Dance)
 - Learned the class content/structure of Dunham Technique.
 - Learned skills and movements unique to Dunham.
 - Learned about Katharine Dunham and the history of Dunham Technique.
 - Experienced being a part of a piece of Dunham repertory and performing it with costumes and live music.
 - Built new technical strengths.
 - Increased musicality with live drummers and new rhythms.
- Yoga
 - Increased strength and flexibility.
 - Became familiar with yoga postures and names.
 - Deepened use of breathe connection with movement.
 - Better understood alignment and joint/muscle function through work in poses.
 - Better understood the yoga tradition as a life practice and personal benefits of practicing.
 - Heightened use of focus in the body, mind and eyes.
 - Journal about changes and new developments in the body because of yoga.
- Pilates
 - Increase flexibility and core strength.
 - Developed knowledge of exercises to maintain dance conditioning independently.
 - Gained a better knowledge of rehabilitation and injury prevention.

- Enforced and applied knowledge of body parts and their functions to Pilates movements that support dance.
- I worked on some of these with Jennie Groom.

Moving To A City Project

London, England

Partner: Chelsea Wolfson

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D1 Boston Manor 〇	3/4	D3 Earl's Court 〇	1/2	E1 Heathrow Terminal 1	4	B6 Manor House	2/3	B8 Redbridge P 〇	1	D6 Tower Hill	2	A1 West Ruislip P 〇	6
A6 Bounds Green 〇	2	A2 East Acton	5	E1 Heathrow Terminal 2	5	D5 Mansion House	1	B8 Redbridge P 〇	1	B5 Tufnell Park	2	D8 West Silvertown 〇	3
C8 Bow Church 〇	2	A5 East Finchley P 〇	3/4	E1 Heathrow Terminal 3	6	C4 Marble Arch	1	E2 Richmond P 〇	4	D2 Turnham Green 〇	2/3	D7 Whitechapel 〇	2
C7 Bow Road 〇	2	D8 East Ham 〇	2/3	E1 Heathrow Terminal 4	6	C7 Mile End	2	A1 Rickmansworth P 〇	4	A6 Turnpike Lane	3	C3 White City 〇	2
F5 Brixton 〇	2	C8 East India 〇	2	E1 Heathrow Terminal 5	6	A5 Mill Hill East P 〇	1	D7 Rotherhithe 〇	2	B9 Uxbridge 〇	6	B3 Willesden Green 〇	2/3
C8 Bromley-by-Bow	2/3	E3 East Putney 〇	5	E1 Heathrow Terminal 6	6	D6 Monument 〇	1	D9 Royal Albert 〇	3	B9 Uxbridge 〇	6	B3 Willesden Junction	2/3
B3 Brondesbury	2	C4 Edgware P 〇	1			C6 Moorgate	1	C3 Royal Oak	2	C9 Upminster Bridge	6	F3 Wimbledon P 〇	3
A8 Buckhurst Hill P 〇	5	C4 Edgware Road (Bakerloo)	1			A2 Moor Park P 〇	6/7	D9 Royal Victoria 〇	3	B6 Upper Holloway 〇	2	A8 Woodford P 〇	4
A4 Burnt Oak P 〇	4	C4 Edgware Road (Circle/District/H&C)	1			F4 Morden P 〇	4	A1 Ruislip P 〇	5	B6 Upper Holloway 〇	2	B9 Woodgrange Park	3/4
A3 Burnley P 〇	8	E5 Elephant & Castle	1/2			B5 Mornington Crescent	2	B1 Ruislip Gardens P 〇	5	C8 Upton Park	3	A6 Wood Lane 〇	2
B6 Caledonian Road 〇	2	B9 Elm Park 〇	6			B8 Mordent P 〇	2	A2 Ruislip Manor 〇	6	A1 Uxbridge 〇	6	D3 Wood Lane 〇	2
B6 Caledonian Road & Barnsbury	2	D5 Elverson Road 〇	2/3			E5 Mudchute 〇	2	C5 Russell Square	1	E4 Vauxhall	1/2	A5 Woodside Park	4
B5 Camden Road	2	D5 Embankment	1			B3 Neasden 〇	3	D4 St. James's Park	1			P 〇	
B5 Camden Town 〇	2	C8 Epping P 〇	6			B9 Newbury Park P 〇	4	C6 St. John's	2				
D7 Canada Water 〇	2	C5 Euston 〇	1			E6 New Cross 〇	2	B6 St. Paul's	1				
D8 Canary Wharf 〇	2	C5 Euston Square	1			E6 New Cross Gate 〇	2	B7 Seven Sisters 〇	3				
D8 Canning Town 〇	3					C2 North Acton	2/3	D7 Shadwell 〇	2				
D6 Cannon Street 〇	1					D1 North Ealing P 〇	3	C3 Shepherd's Bush (Central/Overground 〇)	2				
B7 Canonbury	2					D1 Northfields 〇	2/3	D3 Shepherd's Bush Market 〇	2				
A3 Canons Park P 〇	5					D8 North Greenwich	2	C7 Shoreditch 〇	2				
A3 Carpenders Park 〇	7					A2 North Harrow 〇	5	B8 Snarebrook P 〇	4				
A1 Chalfont & Latimer P 〇	8					B1 Northolt 〇	5	D2 South Acton 〇	3				
B5 Chalk Farm	2					B3 North Wembley	4	D2 South Ealing	3				
C5 Chancery Lane	1					B3 Northwick Park 〇	4	E3 Southfields	3				

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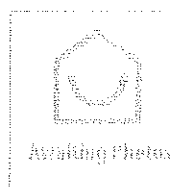
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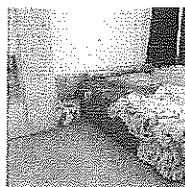
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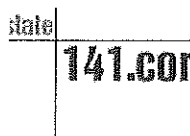
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	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Contemporary Introduction					<u>Katia Nyqvist</u>	
Contemporary Level 1	<u>Sarah Francis</u>	<u>Genevieve Grady</u>	<u>Charlotte Eatock</u>	<u>Phil Hill</u>		<u>Heather Habens</u>
Contemporary Level 2	<u>Genevieve Grady</u>		<u>Akane Abe</u>	<u>Sarah Francis</u>	<u>Charlotte Eatock</u>	<u>Heather Habens</u>
Contemporary Level 3	<u>Akane Abe</u>	<u>Abi Kessel</u>	<u>Victoria Fox</u>	<u>Ruth Voon</u>		<u>Phil Hill</u>
Ballet Introduction			<u>Lai-Sheung Chan</u>			
Ballet Level 1		<u>Paul Rooney</u>		<u>Jean-Pascal Cabardos</u>		
Ballet Level 2	<u>Jean-Pascal Cabardos</u>					

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Ballet Level 3					<u>Raymond Chal</u>	
Contact Improvisation Level 2 & 3		<u>Rick Nodine & Simonetta Alessandri 8 - 9.30pm</u>				
Performance Project Level 2 & 3	<u>Akane Abe 8-10pm</u>		<u>Akane Abe 8-10pm</u>			
Pilates Open	<u>Jean-Pascal Cabardos 8-9pm</u>					
Matt Mattox Jazz Open	<u>Katie P</u>					
Contemporary Jazz Level 2/3					<u>Hagit Yakira</u>	

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Regina Klenjoski
Dance Company
2008-2009 Intern

○ Internship with Regina Klenjoski Dance Company

I had always seen my thesis as being a project that would bring new experiences to carry with me beyond LMU into the professional dance world. I wanted to focus on something that would give me experiences that my collegiate work did not include. I decided to apply for an internship with a dance company. I had little to no knowledge of the business/administration side of the dance world and more specifically the intricacies of running a company. I hoped that being a company intern would challenge me in new ways and teach me practical aspects of the professional dance world.

I looked into several Southern California modern/contemporary dance companies for internships. My top choice for an internship was with the Regina Klenjoski Dance Company. I admired the work I had seen from RKDC in the past, including the work Regina set at LMU. Also, Regina was highly recommended to me on several occasions for her professionalism concerning business and company organization. I contacted Regina and sent her my resume which she replied to and an interview was scheduled. I was hired as her 2008-2009 Company Intern. I learned that my projects and tasks would be based on the events and schedule of RKDC.

I greatly appreciated the variety of work that I was given as RKDC's intern. I spent every Friday morning commuting to Regina's home office in Long Beach, CA. In these weekly meetings she assigned my projects and we discussed what I was currently working on and addressed my questions. My projects included publicity, fundraiser organization, press release research, live performance management and database organization. Following this introduction are detailed entries for all projects I completed with RKDC. These entries exemplify the specifics of what I learned from each project I did.

As I had hoped it would, being an intern for RKDC presented me with many challenges, as I had hoped it would. I quickly learned I had to multitask as I was unable to conclude one project and move on to the next which required me to organize deadlines and timelines efficiently to juggle multiple projects at once. For example, putting together RKDC's annual silent auction fundraiser involved calling and faxing businesses, securing a donation, picking up a donation and weeks later sending thank you letters. Each business I contacted had different ways of completing the donation process. The multi-tasking involved in this type of project showed me, although on a

much smaller scale, how important organization is. As artistic director of a company, Regina must balance everything from artistic projects as choreographer to administrative work and financial responsibilities that allow RKDC to prosper. I found it challenging to juggle my internship with the academic demands at LMU. But despite difficulties I found the work gratifying and enjoyed being an important role in the functioning of RKDC.

Another challenging aspect of this internship involved communication. I gained professional experience contacting local and national businesses, press companies and dance networking companies. Speaking confidently, professionally and being prepared with information to get or give to the contact person is vital to the success of the transaction. Persistence was key in projects like receiving donations for fundraisers or updating the press release list. Following through after contact was made on certain occasions with thank you letters, for example, reminds those that helped that the company is thankful for their service. On another level, communication between Regina, her administrator, Jenna Harbison, and myself, was also imperative. As the three of us had constantly shifting schedules and differing needs we had to maintain open and frequent communication between our Friday meetings. As I experienced, communication can make or break the success of a situation whether it is business or personal.

My internship with RKDC has served to challenge my knowledge of the professional dance world and aspects of business administration. The education I have received from Regina Klenjoski will be used in my own future artistic endeavors. The experience I have gained pertaining to administration, organization and networking will enable me to work for other professional dance companies and performances. In the section of my thesis entitled *Hatched* I account for the practical application that has already come from my internship experience with RKDC.

○ Press Release Project

To keep the community informed about events, performances, festivals, auditions and classes, dance companies need to have a detailed press release list. These contacts range from magazines and newspapers to dance specific websites or periodicals. It is vital to have a wide range of publishers in the region where you work as well as a few national ones. RKDC has great information about press release options all over Southern California. However, it is also important to have major names from city dance hubs like those in New York City, San Francisco and large publishers like Dance Spirit Magazine. The RKDC press release Excel Spreadsheet includes information about each company, their media of publishing, how to submit the information and to whom. In addition, there is basic information about their location, phone number, fax number, email and website if applicable. For RKDC I worked on an already existing press list. This list was in need of updates for contact information as well as better organization. To find information to update the contacts I had to either look online or make direct phone calls. This project gave me a better understanding of how companies get information out about upcoming performances, workshops and auditions. Timing is a very important aspect of using a press release. If you are printing in LA Weekly they might need your information sent three weeks before their printing date, and another magazine may need six weeks. When organizing an event it is helpful to refer to the press list months in advance to determine a timeline to get the word out!

For RKDC's annual SOLA Contemporary Dance Festival, I had the experience of putting all of these press release contacts to work. RKDC's press kit for Sola contained a press release and a shortened press release. From working with the RKDC press kit I learned what's included in them and the purpose they serve. I worked from the press release list to get information out about SOLA in a timely fashion. Since there are word limits for certain publishers I had to summarize the event in a concise and direct manner to come up with descriptions that included all of the necessary information about the event but in a fewer words. I found this press release project came in handy when I encountered the same tasks for producing my show.

-The following page is an excerpt from the Press Release Excel Spreadsheet I worked on updating. In addition there are samples from the Sola Contemporary Dance Festival press kit that I worked with.

FOR IMMEDIATE RELEASE
September 8, 2008

Contact: Regina Klenjoski, Producer, 310-995-6496, regina@rkdc.org, www.rkdc.org
Jenna Harbison, PR, 978-551-3740, jenna@rkdc.org, www.rkdc.org

2008 SOLA Contemporary Dance Festival Pairs Professional Choreographers with Aspiring Young Dancers to Deliver Artistic Excellence

Regina Klenjoski Dance Company produces the 8th Annual SOLA Contemporary Dance Festival at the James Armstrong Theatre on November 8, 2008 uniting Los Angeles area choreographers with talented students from local high school dance programs. Special guests include So Cal Ballet Lab and Tennessee Children's Dance Ensemble performing Lorin Johnson's "Study for Common Ground" and Regina Klenjoski's original work, "It Feels Like Pitch Black."

Torrance, CA – This fall, Regina Klenjoski Dance Company brings the Southern California dance community together in the spirit of dance education and artistic excellence with the 8th Annual SOLA Contemporary Dance Festival. Commissioning new, original works from choreographers who represent the many genres of innovative Southland contemporary dance, RKDC continues its mission of arts education and community service. SOLA 2008 marks the second year of partnering with LA and Orange County high school dance programs. This year, LA County High School for the Arts, Palos Verdes High School, Peninsula High School and Orange County High School of the Arts, were chosen to participate in this exciting event.

Working with the variety of talented young dance students from these local schools, the choreographers for the SOLA Festival come from equally eclectic backgrounds. Chad Michael Hall, Chris Liu, Caryn Heilman and Karen Safrit will use the next two months to work with the LA and Orange County students, giving them a real world dance experience that is both unique and artistic.

Also performing at SOLA 2008 are visiting artists So Cal Ballet Lab and Tennessee Children's Dance Ensemble from Knoxville, TN. So Cal Lab performs "Study for Common Ground", a movement study for six dancers exploring the human perception of and quest for equilibrium. Driven by the music of Ellen Alien, this work launches dancers into an athletic display of resistance, opposition and support, using unbridled athletic movement in its pursuit. The Tennessee Children's Dance Ensemble offers the West Coast premiere of Regina Klenjoski's original work, "It Feels Like Pitch Black". This socially relevant work about childhood autism and the effect it has on families will be preceded by an original documentary detailing the origin and creation of the work.

The SOLA Contemporary Dance Festival has received numerous accolades including six Lester Horton Dance Award nominations for "Best Festival" and praise from the LA Times' critic Victoria Loosleaf for being "...a festival that celebrates the future". Regina Klenjoski has fully embraced this sentiment as she brings together the area's most promising young dancers and leading professional choreographers for an evening of entertaining and thought provoking dance performances. When asked why she established the SOLA Contemporary Dance Festival, Ms. Klenjoski replied, "The merging of choreographer/mentor and dancer/student for a professional performance is very close to my heart. I have been constantly amazed by the level of artistic excellence children are capable of reaching. With the right nurturing and training, their performance, passion and dedication can surpass our highest expectations."

SOLA is presented in conjunction with The City of Torrance Cultural Services Division of the Community Services Department. This event is made possible in part by the Torrance Cultural Arts Commission and the Hoff Foundation.

Regina Klenjoski Dance Company presents SOLA Contemporary Dance Festival 2008

November 8th, 2008 at 8:00 PM, The James Armstrong Theater, 3330 Civic Center Drive, Torrance, CA 90503. Box Office (310) 781-7171. \$18 adults, \$16 students, DRC Members, seniors. Call (310) 292-7024 for group discounts. Visit www.rkdc.org for more information.

- END -



FOR IMMEDIATE RELEASE
August 27, 2008

Regina Klenjoski, Producer, SOLA
310.995.6496, regina@rkdc.org, www.rkdc.org
Download PR pack& pictures: <http://public.me.com/rkdance>

SOLA Contemporary Dance Festival showcases exciting new works by LA-area choreographers and emerging new dance talent.

What: SOLA Contemporary Dance Festival 2008

Who: Regina Klenjoski Dance Company, producer, with professional choreographers and local dancers

When: November 8, 2008

Where: James Armstrong Theatre
3330 Civic Center Drive
Torrance, CA 90503
310.781.7171

What: Dance Performance, Innovative arts programming, Artist Q&A

Tickets: \$18 general/\$16 students with ID, seniors, DRC Members/\$10 advance group sales

Audience Reservations: Box Office: 310.781.7171

Directions and information: www.rkdc.org or 310.292.7024 or jenna@rkdc.org

Torrance, CA - **Regina Klenjoski Dance Company** produces the 8th Annual SOLA Contemporary Dance Festival at the James Armstrong Theatre on November 8, 2008 with the second year of the education program uniting Los Angeles area choreographers with talented students of Southland high school dance programs. Special guests So Cal Ballet Lab and Tennessee Children's Dance Ensemble will present Lorin Johnson's "Study for Common Ground" and Regina Klenjoski's original work, "It Feels Like Pitch Black."

This event is made possible in part by the Torrance Cultural Arts Commission and the Hoff Foundation.

-end-

Fall into dance! Come see fascinating Professional Choreographers and fabulous gifted young dancers. One Night Only!

Join us Saturday, November 8th at 8PM for a one-of-a-kind performance of LIVE dance! Dance students from Orange County High School of the Arts, LA County High School for the Arts, Palos Verdes High School and Peninsula Palos Verdes High School will perform original works created by Los Angeles-area choreographers Chad Michael Hall, Chris Liu, Caryn Heilman and Karen Safrit. Special guests So Cal Ballet Lab and Tennessee Children's Dance Ensemble of Knoxville, TN will present original works by Lorin Johnson and Regina Klenjoski.

SOLA Contemporary Dance Festival 2008

November 8th, 2008 at 8:00 PM

The James Armstrong Theater

3330 Civic Center Drive, Torrance, CA

\$18 adults, \$16 students and seniors.

Box Office (310) 781-7171

Call (310) 292-7024 for group discounts. Visit www.rkdc.org for more information.

This event is presented in conjunction with The City of Torrance Cultural Services Division of the Community Services Department and made possible by the Torrance Cultural Arts Foundation and the Hoff Foundation.

The Tennessee Children's

Shortened Blurbs for Press Release

Regina Klenjoski Dance Company presents the 8th Annual SOLA Contemporary Dance Festival at the James Armstrong Theatre on November 8, 2008 featuring Tennessee Children's Dance Ensemble of Knoxville, TN and So Cal Ballet Lab performing original works by Lorin Johnson and Regina Klenjoski. In addition, talented students from local high school dance programs will perform original works created by Los Angeles-area choreographers Chad Michael Hall, Chris Liu, Caryn Heilman and Karen Safrit. This event is presented in conjunction with The City of Torrance Cultural Services Division of the Community Services Department and made possible by the Torrance Cultural Arts Foundation and the Hoff Foundation.

WHEN: November 8, 2008 @ 8PM.

WHERE: James Armstrong Theater, 3330 Civic Center Drive, Torrance, CA 90503

INFO: **Regina Klenjoski Dance Company** presents the 8th Annual SOLA Contemporary Dance Festival featuring Tennessee Children's Dance Ensemble of Knoxville, TN and So Cal Ballet Lab performing original works by Lorin Johnson and Regina Klenjoski. Talented high school students will perform works created by Los Angeles-area choreographers Chad Michael Hall, Chris Liu, Caryn Heilman and Karen Safrit. SOLA is presented in conjunction with The City of Torrance Cultural Services Division and made possible by the Torrance Cultural Arts Foundation and the Hoff Foundation

Other Sentences to use (if room permits):

The SOLA Contemporary Dance Festival has received numerous accolades including six Lester Horton Dance Award nominations for "Best Festival" and praise from the LA Times' critic Victoria Looseleaf for being "...a festival that celebrates the future".

Regina Klenjoski has fully embraced this sentiment as she brings together the area's most promising young dancers and leading professional choreographers for an evening of entertaining and thought provoking dance performances.

Regina Klenjoski Dance Company presents SOLA Contemporary Dance Festival 2008

November 8th, 2008 at 8:00 PM, The James Armstrong Theater, 3330 Civic Center Drive, Torrance, CA 90503. Box Office (310) 781-7171. \$18 adults, \$16 students, DRC Members, seniors. Call (310) 292-7024 for group discounts. Visit www.rkdc.org for more information.

Dance students from Orange County High School of the Arts, LA County High School for the Arts, Palos Verdes High School and Peninsula Palos Verdes High School will perform original works created by Los Angeles-area choreographers Chad Michael Hall, Chris Liu, Caryn Heilman and Karen Safrit. Special guests So Cal Ballet Lab and Tennessee Children's Dance Ensemble of Knoxville, TN will present original works by Lorin Johnson and Regina Klenjoski.

This event is presented in conjunction with The City of Torrance Cultural Services Division of the Community Services Department and made possible by the Torrance Cultural Arts Foundation and the Hoff Foundation.



Biographies: Choreographers

Chad Michael Hall is a professional dancer, choreographer, and dance educator based in Los Angeles, California. He holds a BA in Dance from Slippery Rock University, an MFA in Choreography from Ohio State University, and a teaching certification in Mat Pilates from the PhysicalMind Institute. His professional credits include company member and master teacher for Diavolo Dance Theatre in Los Angeles for two years and guest artist with the Pittsburgh Dance Alloy, Attack Theatre, and the Pittsburgh Metropolitan Opera. In 2006, Mr. Hall founded M-O-V-E-> Dance Theatre and began presenting his work at various festivals. He currently teaches contemporary technique, choreography, and dance technology as part-time faculty at Loyola Marymount University and dances with Regina Klenjoski Dance Company, the Ledges and Bones Dance Project, and Palindrome Dance Group.

Caryn Heilman danced for the Paul Taylor Dance Company for ten years before founding her own company, LiquidBody media, movement and dance. With PTDC, she performed on the world's most prestigious stages and acted as a cultural ambassador for the United States in India, China, Turkey, Hungary and Japan. She is featured in the Emmy-nominated documentary film, *Dancemaker*. With LiquidBody, performance highlights include Jacob's Pillow in MA, Dixon Place in NY, amphitheaters in Greece, a spa in Italy and the Electronic Festival in Warsaw, Poland. Having received a direct choreographic tutelage from one of American Modern Dance's recognized masters, Caryn has taken her formidable foundation into more experimental territory, focusing on the fluid systems of the body and choreographic structures that include audience interaction, multimedia, live music and aerial dance. She has received scholarships from the American Dance Festival, Alvin Ailey and is currently on fellowship at the University of California at Irvine completing her MFA in Dance and Technology where she has started the West Coast branch of her company, LiquidBody West. She has served on the Professional Advisory Committee of the Dance Notation Bureau and is artistic director of Topia Arts Center, an arts and education center in development in the northern Berkshires where she helped build Topia Inn, a green Inn. See www.LiquidBody.org, www.TopiaArts.org and www.TopiaInn.com.

Christopher Liu has spent more than a decade in the entertainment industry working as a professional dancer, having been fortunate enough to have had many profound influences shape him as an artist and performer. While simultaneously studying dance at the Orange County High School of the Arts, Chris was also a member of Generation Next, the second Tremaine teen dance company, under the tutelage of acclaimed film and stage choreographers Marguerite Dericks and Michael Rooney. While pursuing a BA in concert dance at the University of California, Irvine with the esteemed Donald McKayle, garnering the technique of such modern pioneers as Limon and Graham, Chris was also able to attend Jacob's Pillow Dance Festival, learning the repertoire of such European choreographers as Jiri Kylian, Ohad Naharin, and Preljocaj. He has also been able to maintain a commercial career, appearing on such shows as Days of Our Lives, Cold Case, Dirty Sexy Money, and the 80th Academy Awards, as well as numerous commercials for Sony, McDonald's, and most recently, SoftBank with Cameron Diaz.

Karen Safrit, as Los Angeles native, has spent many years traveling and performing, teaching and choreographing. Notably, Karen has performed with the Nikolais and Murray Louis dance Company based in New York City, with highlights being balancing at approximately a 15 degree angle on the raked stage of the Paris Opera House, tumbling down from a twirling barstool on stage in Rome, and tangling her elastic "cats' cradle" prop in some remote theater in Belgium. But really, even in the classrooms of the 'states', Karen has enjoyed every moment of movement and moments of stillness, too. After completing her Master of Fine Arts from Tisch School of the Arts, NYU, Karen has taught college students at Emory University in Atlanta, GA, The Cornish College of the Arts, Seattle, WA, and recently high school and college aged students as part of the faculty at Santa Monica College. When given the opportunity, she's been known to integrate her training into elementary school classroom lessons, creating unit-based projects with the teacher and the students. With two children growing all too quickly, and needing her around less and less (or so they think), Karen sees her return to the stage and classroom a natural progression of life.

○ Internet Press Release Project

As a component of the press release project, I created a brand new internet press release list for RKDC. In the already existing press release that RKDC uses, there was little to no press opportunities listed for internet. And, as we all know, the internet is a vital way to get up to date event information. From conducting basic searches for sites that function to publish events or dance information I made RKDC's first internet press release list. Just like the other press release list I included all contact information, deadlines, the number of words you can publish etc. This was very useful for completing the press release for the annual SOLA Contemporary Dance Festival. I posted event information to advertise for SOLA which included submitting online forms with short or long descriptions about the event as well as information about location, tickets, and contact. I sent emails that included the information to various contacts to possibly secure newsletter publication. Postings like these are typically done 3 weeks in advance to ensure publication in a newsletter. Other sites like Craigs List or Eye Spy LA are posted in the calendar events immediately. Again, this work experience and understanding of the timing involved was useful when faced with my own press release deadlines.

-The following pages are excerpts from the Internet Press Release Excel Spreadsheet I created.

Website	How to Submit	Contact Person	Email	Phone	Lead
???????	Email headline and request to vcluma@mac.com Must register and pay as a member to post events	Anna Scott	vcluma@mac.com	None listed	None listed
americandanceguild.org	and info.	None listed	None listed	212 932 2789	None listed
answers4dancers.com		None listed	ladance@pacbell.net	310-271-1966	None listed
at-la.com	Submit at: www.at-la.com/@la-mod.htm	None listed	None listed	None listed	Post is immediately received and you are notified via email when your post is up.
calendarlive.com	Submit Event' fill in form and submit under theatre/performing arts category.	None listed	letters@latimes.com	213-237-5000	3 weeks
dance.net	Submit through 'advertise' and 'your ads' to create a new add	None listed	contactus@dance.net	(720) 346-4689	None listed
dancehelp.com	Register free and post at: forums.dancehelp.com	None listed	Email through 'contact us'	None listed	Posts immediately.
dancespots.com	Must register, then edit events and calendar.	None listed	Through 'Contact Us'	650-276-0356	Posts immediately

Other **Sign in/ Password** **Column1**

Newsletter.

NA

Membership \$60-125. Dancer audience, based in NY.

Not a member

Not a member

Free to post your site and name (no description). Detailed posts available for fee or free if you include @la on your website.

NA

To post for free you have to include @LA on your website... should we do this.

Postings are selected so not guaranteed. This calendar is part of LA Times. Posts only events, no jobs, auditions or classifieds.

NA

Posted 10/10. Not on the website??

SI:

jenna@rkdc.org

see prices at dance.net/ad

, P:

Can post jobs, auditions, events. streetscapes

s for posting 10/11 posted, up, long

None

SI: rkdance P: streetscapes

version. Checked

Audience of dancers, San Fran based.

Not registered

○ Kids Show 2008, Raffle

At the annual Kids Show, put on by RKDC, there is a silent auction for the purpose of fundraising. I was the sole coordinator for all of the RKDC fundraisers including this silent auction. In order to put together a silent auction I first had to research businesses around the Torrance, Long Beach and Redondo Beach areas. I referred to the list of auction items from the 2007 Kids Show to see if businesses who gave in the past would be willing to give again this year. In researching other businesses I started from scratch by making phone calls. I had a script of information prepared to tell to the contact person about RKDC, the Kids Show, and how and why they should support our silent auction. Interested businesses then needed to be faxed the tax-deductible documents for their donation. I compiled all contacts, updates, and information in an Excel Spreadsheet to organize the always changing information. This list will also be helpful for the next person working on an RKDC silent auction as they can clearly see businesses that said no and why and know to not repeatedly contact them. More importantly they will see who *has* donated and the contact information and details will already be completed. This project involved a lot of coordination of following up with businesses, continuing to pursue new donors and then pick up and receive secured donations. We ended up with about 30 different items of a wide variety. The donations collected ended up being split into a raffle for the Kids Show and a silent auction online. For the Kids Show, Regina and I chose all of the child and family related items and left the others for the silent auction. We sold tickets at \$5 for items valued at \$50 and under, and \$10 for items valued at over \$50. This was the first year Regina has conducted a raffle and it turned out to be a great success!

-The following work is compiled information from the silent auction donors I worked with and received donations from. Also included is the master list of donations as well as the program inserts for the Kids Show advertising the raffle as well as example descriptions of items that were on the raffle table.

1. Adventure City: 2 Tickets (\$13.95 x 2 = \$28)	\$28 kids
2. AMF Bowling: 18 games (call (310) 328-3700)	5.50 per game = \$99 kids
3. Palos Verdes Bowling: 10 games (pvpbowl.com) \$4.50?	4.5/game = \$45 kids
4. Aquarium of the Pacific: 2 Tickets (\$20.95 x2) adult	\$42 kids
5. Trader Joes: Gift Basket of non perishables 6. Trader joes	25 each kids remember to print 2
7. Kids Concepts: \$50 Gift Card	\$50 kids
8. Zimmer Museum: 1 year family membership	\$75kids
9. Mulligans: 6 golf coupons, 6 2 for 1 coupons	7.5/game = \$45 6 additional = \$45 kids =\$90
10. Kids Art: 1 month free classes	\$115-\$160 kids
11. LA Zoo: (2 admission txts) \$12 x2 (adult pass)	\$24 kids
12. LA lakers 2 tickets: from girl at UCI Sunday 11/23 V Sacramento Kings 630pm	

\$663 total (w/o lakers ticket price)

Prices:

Value under \$50: 10

Value over \$50: 10

Value over \$100

Raffle:

** \$5 for 1, 5 tix for \$20

** 1 for \$10 or 3 for \$25

Fall Kids Show 2008 Raffle Items

Adventure City Tickets

Enjoy 2 admission tickets to Adventure City theme park in Anaheim, CA!

Value: \$28.00 Raffle price: 1 ticket for \$5, 5 tickets for \$20.

Aquarium of the Pacific Tickets

Good for 2 all day admissions to Aquarium of the Pacific in Long Beach.

Value: \$42.00 Raffle price: 1 ticket for \$5, 5 tickets for \$20.

Kids Concepts USA Gift Card

Use this \$50 gift card to spend a day at Kids Concepts in Torrance!

Value \$50.00 Raffle Price: 1 ticket for \$10, 3 tickets for \$25.

Bowling at AMF Lanes

Enjoy 18 games of bowling at AMF Bowling Alley in Torrance.

Value: \$99.00 Raffle Price: 1 ticket for \$10, 3 tickets for \$25.

Games at Mulligans Family Fun Center

Tickets valid for 6 games of miniature golf and 6 2-for-1 games of your choice (laser tag, go carts, mini golf). Located in Torrance.

Value: \$45+ Raffle Price: 1 ticket for \$5, 5 tickets for \$20.

Trader Joe's Gift Bag (2 sets)

Enjoy delicious holiday season and family fun treats from Trader Joe's, including a reusable grocery bag!

Value: \$25.00 Raffle Price: 1 ticket for \$5, 5 tickets for \$20.

One Session of Kids Art Classes

Take advantage of a month long art class at Kids Art Inc. located in Redondo Beach.

Value: \$115-160 Raffle Price: 1 ticket for \$10, 3 tickets for \$25.

Bowling at Palos Verdes Bowl

Enjoy 10 games of bowling at Palos Verdes Bowling Alley in Torrance.

Value: \$45 Raffle Price: 1 ticket for \$5, 5 tickets for \$20.

Zimmer Museum One Year Family Membership

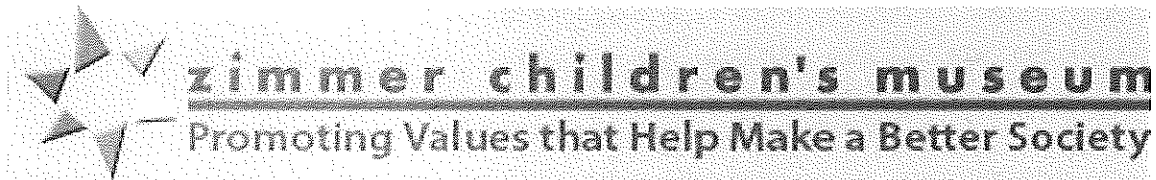
Membership includes year long admission for 2 adults and their children as well as discounts and special benefits. Located in Los Angeles.

Value: \$75.00 Raffle Price: 1 ticket for \$10, 3 tickets for \$25.

2 Tickets to visit the LA Zoo!

Valid for 2 all-day admission tickets to LA Zoo in Los Angeles.

Value: \$24.00 Raffle Price: 1 ticket for \$5, 5 tickets for \$20



Zimmer Museum Membership

Take advantage of a full year family membership to the Zimmer Museum. The

Zimmer Museum works to promote cultural awareness and sensitivity for all through hands-on exhibits. Membership includes year long admission for 2 adults and their children. Benefits also include free admission to special Sunday workshops, 10% discount at the gift shop, discount on summer programs, and notified of all monthly activities. Located at 6505 Wilshire Boulevard, LA, CA.

Value: \$75.00

Raffle Price: 1 ticket for \$10.

3 tickets for \$25.

Donated by The Zimmer Museum

○ Kids Show 2009, Silent Auction on EBay

As with many projects, things don't always go according to the plan. The donated auction items that were originally for the SOLA silent auction were rolled over to the 2008 Kids Show. Regina chose this option because the Kids Show ran over several nights giving more people the chance and time to bid on items. We selected to offer items that were family and kid oriented such as tickets to the LA Zoo or free art classes. We also sold DVDs and Kids Show t-shirts at these performances. Because audience members would have already purchased a ticket to the show and DVD order sales were high, we thought it would be less successful to run a full auction with all the items we had. With an abundance of wonderful items left over such as restaurant certificates, spa days, Pilates classes, Starbucks packages and various gift certificates, Regina and I decided to do a separate, online silent auction. We planned to do this during the second annual Kids Show held in March of 2009. The online auction ran through Mission Fish which is an EBay auction site for non-profit organizations, like RKDC. You can personalize and create an auction running anywhere from 7-10 days. To complete the contents of your auction you upload pictures, descriptions and bidding prices. The bidding prices are based off the value of the item and then decreased to a reasonable starting bid. Regina then publicized for this event through her dance classes and throughout the March 2009 Kids Show. This option turned out to be a great way to make the most out of the plentiful donations we'd acquired.

Fundraising is highly important to keep non-profit companies afloat from event to event. The silent auction experience helped me learn how much planning goes into fundraising. The decisions exceed just collecting donations as I saw when we realized we needed to split the work over several events to have maximum success. In a fundraising situation it is vital to assess the audience you will be drawing, the venue it will be in, or in the case of EBay how to advertise the event, and how much money your audience is already spending. It is important to have this experience since it may not always be possible to hire someone that organizes fundraising for your company. Most likely all directors will have to fundraise on their own. This project exposed me to fundraising procedures, options, and ways to get creative about raising money!

-The following page is a list of all the items I selected to use for the Mission Fish silent auction.

Mission Fish Item List

ITEM: Two Souplantation complimentary meal passes.

Enjoy two meals, valid at any Souplantation or Sweet Tomatoes nationwide. Passes do not include drink purchases. For more information visit www.souplantation.com

Valued at \$24.00

ITEM: Starbucks Gift Set, Coffees and Tea.

This beautiful Starbucks gift set includes 1 pound of the Gazebo Summertime coffee blend, 2 petite espresso mugs and a coffee scoop. 1 pound each of the Ethiopia Sidamo bold, whole bean blend and a Komodo Drago Decafinated blend are included as well as a box of Tazo black tea Awake.

Valued at \$50.00

ITEM: \$20 Ralphs gift card.

This \$20 gift card is good for purchases at any Kroger Co. Family of Stores nationwide. There is no expiration date.

Value: \$20.00

ITEM: \$30 Bristol gift card.

This \$30 gift card is good for purchases at any Bristol Farms store nationwide. There is no expiration date.

Value: \$30.00

ITEM: \$25 Elephant Bar gift card.

Enjoy a fine dining experience at any Elephant Bar location nationwide. Gift card excludes drink purchases and expires on ?

(already did a version of this)

Value: \$25.00

ITEM: 3 Pack of Action DVDs

This set of DVDs includes the action-packed, newest editions of "Superman Returns" (full screen), "Batman Begins" (2 disc delux edition) and "300" (full screen).

Value: \$60.00

ITEM: 2 Pack of Leonardo DiCaprio DVDs

The perfect gift for any Leonardo DiCaprio fan. This set includes his latest hit movies "The Departed" (full screen) and "The Aviator" (2 disk delux widescreen edition).

Value: \$40.00

ITEM: 2 Pack of Family DVDs

This set of DVDs will be fun for the family and includes the new "Charlie and the Chocolate Factory" (2 disc delux edition) and "We Are Marshall" (full screen).

Value: \$40.00

ITEM: \$25 gift card to RA Sushi Restaurant

Enjoy spending this gift card at any RA Sushi restaurant nationwide for a wonderful sushi dinner experience. Card expires on 3/1/09. Visit www.Rasushi.com for more information.

I did not have the information for the Panera donations, so don't forget those!

○ Thank You Letters

One smaller project I completed was sending thank you letters. One set of letters was made for the teachers in the Kids Show, one for the volunteers and a third set for all donating businesses. This task is extremely important for a company like RKDC. These thank you letters represent appreciation and gratitude for all the hours and work that volunteers put in. Without the help of volunteers and donors these events wouldn't be able to take place! Non-profit companies will always rely on gracious volunteers that are willing to be a part of a project or an event without wanting anything in return. The thank you letters for the businesses also serve as a reminder, since time has passed since the donation transaction, of what they contributed to and how they helped in the success of the event/goal. This is also beneficial because with a good experience with RKDC from beginning to end of the process, businesses are likely to continue to give each year!

-The following pages are example business and volunteer thank you letters from RKDC.



«First_name» «Last_name»

«Company»

«Address»

«City», «State» «Zip»

Dear, «Last_name»

The Regina Klenjoski Dance Company would like to thank you for your contribution to our 2008 *SOLA Contemporary Dance Festival* fundraiser. Your generous donation of a __ is greatly appreciated and, as a small nonprofit dance company relying on fundraising events, corporate sponsorships and individuals like you, we are able to continue achieving our goals.

Your donation is tax deductible to the fullest extent allowed by law. For your tax purposes, RKDC's Federal Tax Identification number is 95-4855075.

Your contribution to RKDC has played an important role in allowing us to continue to increase our involvement in the artistic vitality of the community. Thank you for your support and dedication to the local arts community.

Sincerely,

Regina Klenjoski
Artistic Director



Geneva Martin
241 Via Los Miradores
Redondo Beach, CA 90277

March 26, 2008

Dear Geneva,

I would like to personally thank you for your recent contribution of time to the *Fall 2008 Kids Show*. This event could not have been a success without the help of you and the many other volunteers who donated their time.

We would like to express our appreciation for your support and commitment to helping RKDC advance its mission in the South Bay. As a non-profit organization we rely on volunteers like you for event and administrative support and we would not be able to move forward without you!

RKDC has been leading the way in dance presentations and community outreach programs in the South Bay since 1999. Our numerous classes, workshops and performances have reached over 12,000 patrons locally and regionally. Your contribution to RKDC plays an important role in allowing us to continue to increase our involvement in the artistic vitality of the community.

We hope you will join us at another RKDC event in the future, whether as an audience member or a volunteer!

Sincerely,

Jenna Harbison

Education Director, Regina Klenjoski Dance Company

○ Kids Show 2008/2009 Front of House Assistant

RKDC offers classes within the Torrance Cultural Arts Center in Torrance, CA for kids ages 4-18. These classes range from ballet to hip-hop. RKDC has a wonderful partnership with the Torrance Arts organization. Making dance education accessible to children is a prominent aspect of RKDC's mission statement. These classes allow children to be exposed to various styles of dance and benefit from the growth that dance education provides. Regina puts on the Kids Show to allow the dancers to perform for family and friends what they have been working on in their classes. My role as RKDC's intern in these performances was to run the front of the house, or the lobby. The performances, held at the James Armstrong Theatre in Torrance, provide ushers and a facility manager. My job was to run the sales that go on before and after the performance. RKDC offers DVDs of the performance, Kids Show t-shirts, and refreshments. I was in charge of all these transactions. These before and after show times were extremely busy with parents and friends purchasing items. These sales go towards RKDC's next Kids Show and other company needs. This sort of experience made apparent how much volunteer help is needed for a non-profit to actually put on a performance. The running and set up/take down of the show cannot be done solely by the producer. It is important to look at what will be going on during a performance to know how many different volunteers will be needed.

○ Mailing List/Constant Contact Project

In order to mail information about upcoming seasons, newsletters, audition information and other company related events, every company should have a categorized mailing list. RKDC has an Excel Spreadsheet mailing list that is divided into many different categories such as Dancers, Torrance Dance Program, Kids Show etc. The lists involve detailed information including name, address, connection, email, and phone number. I have done several updates to the mail list with information from recent or new Torrance Dance Class contacts, as well as new dancer contacts from Regina's residency at Ohio University. I also deleted contacts based on our returned mail and replies of wrong addresses from a RKDC postcard mailing. When the lists were updated I took the names, emails and connection information into Constant Contact's website. Constant Contact charges a fee for membership and allows for convenient uploads of contacts from Excel into large emailing categories. RKDC can now send emails and updates to a wide range of contacts by using the groups through the Constant Contact account. This is helpful in getting specific information to the correct target audience. For example, the Kids Show announcement can easily be sent to all contacts from the Torrance Dance Program and contacts received from the previous Kids Show. This sort of application saves the company a lot of time and confusion when dealing with mailing information to large groups of people.

- Because this is an online application there is no supplemental work for this project included.

○ Dance Festivals Master List

Regina Klenjoski is interested in branching outside of the Southern California dance scene with her established company. In attempts to broaden the company's reach internationally, Regina wanted me to research national and international dance festivals. More specifically she was interested in finding the logistics of bringing and presenting work at various festivals as well as being faculty or teaching master classes. I acquired information on festivals first based on knowledge of festivals I have attended and am familiar with. Secondly, I found several websites that have lists of links for dance festivals which allowed me to easily access a variety of dance festival sites. For each festival I recorded contact information, dates, location, how to submit/bring work, how to become faculty, and any other notes available. Most applications were relatively straight forward and involve footage of recent work, a resume, and a press kit. To formalize this project I created an Excel Spreadsheet to efficiently organize the information I had gathered. This project greatly increased my knowledge of ongoing festivals around the world. I learned that submitting work into dance festivals is a great way to present work to new audiences. For a company that may be struggling to fund a tour for their work, a festival would provide a tour-like experience that could fit a smaller budget. Being a faculty member for a festival would be great seasonal employment and a good way to expose dancers to your aesthetic in class or with repertory. Dance festivals have wonderful potential for creating valuable networks to further your development as a choreographer and teacher.

-The following pages are an excerpt from the Festivals Excel Spreadsheet I created.

DANCE FESTIVAL MASTER LIST

Name	Location	Mailing Address	Website	Contact Person	Fax	Phone	Email	Dates	Programs	Presenting Work...	Being Faculty	Application	Notes
American Dance Festival	Durham, North Carolina-Duke University	Box 90772 Durham, NC 27708-0772 1697	http://www.americanandancefestival.org	Donna Faye Burchfield (dean)	919.684.5459	919.684.8402	adff@americanandancefestival.org	Summer dates: 6 weeks in June/July. Dance (main program). Professional s workshops during the 6 week school on select weekends.	Summer 6 week school and 4 week school (young kids)	Submit a DVD or VHS or recent work, a press kit, and list of upcoming rehearsals and performances. Mail to PO Box unless it's FedEx, DHL, UPS send to: 716 Broad St. Durham, NC. 90775	Not Listed	See presenting work.	None
American Dance Festival (winter)	NYC, NY	Broadway, Room 800 New York, NY 10018		Donna Faye Burchfield (dean)	212.397.1196	212.688.1928	adffny@americanandancefestival.org	Winter dates: 1 week in January.	Winter 1 week intensive	NA	Not Listed	NA	None
Jacob's Pillow Dance	Becket, Maine	358 George Carter Road, Becket, MA. 01823 163 Wood Street.	http://www.jacobspillow.org	Ella Baff (executive director)	413.243.4744	413.243.9819	info@jacobspillow.org	Summer (June-august).	10 weeks of summer programs differing by dance style. (contemporary traditions program for modern)	Submit a recent full performance (no excerpts) send to attention: Ella Baff, Executive Director. See listed mailing address.	Not Listed	See presenting work.	Note specs for different theatre options. (view under 'visit us')
Bates Dance Festival	Lewiston, Maine-Bates College	Lewiston, MA. 04240-6016	http://abacus.bates.edu/dancefest/	NA	NA	207.786.6381	dancefest@bates.edu	Summer (June/July)	Young dancers session and professional session.	Invitation only for emerging choreographer 3 week residency.	Not Listed	NA	None
Aberdeen International Youth Festival	Aberdeen, Scotland.	Custom House, 35 Regent Quay, Aberdeen. AB11 5BE.	http://www.aiyf.org/	Stewart Aitken, Chief Exec. stewart@aiyf.org	+ 44 (0) 1224 213833	+ 44 (0) 1224 213800	info@aiyf.org	July/ August	Youth festival.	Participating companies are given a full schedule of performance opportunities, including taking part in Gala performances in the major venues in Aberdeen, which include the 1200 seat Aberdeen Music Hall and the newly refurbished 1400 capacity His Majesty's Theatre. Opportunities also for additional informal/fringe venues. Participating companies can apply to take part in the whole Festival, or just to stay for a few days. Companies are asked to bring short pieces of up to 10 minutes for Gala performances, as well as up to 80 minutes of repertoire.	Included in attending as a company, teach classes, master workshops etc.	Download at the website homepage.	Your company must have non-professional status (i.e. company members not making their living from the professional fees) AND members must be between 12-25 years old.
Dance Umbrella	London	Chancellors St. London. W6 9RN	http://www.danceumbrella.co.uk		0044 (0)20 8741 7902	0044 (0)20 8741 4040	mail@danceumbrella.co.uk	Summer?		Only if you're a commissioned company. No information given.	Not Listed	NA	None
Edinburgh Fringe Festival	Edinburgh, Scotland	180 High Street, Edinburgh, EH1 1QS, Scotland	http://www.edinburgh-festivals.co.uk OR http://www.edfringe.com/		NA	+44 (0)131 226 0026	admin@edfringe.com	August 7-31 2009	Fringe Festival includes theater, comedy, dance, musical.	This is an Open arts festival. Anyone can bring work and perform. The website walks you through exactly how. http://www.edfringe.com/ . First subscribe to the performers area of website. Then you secure your own venue etc. The website has various links for questions about securing these details.	NA	First subscribe to performers area of website (cost is 10 pounds).	None
International Dance Festival Birmingham	Birmingham	Birmingham Hippodrome, Thorp Street, Birmingham. B5 4TB PO Box 157, 14th Street.	http://www.idfb.co.uk/	David Massingham and Stuart Griffiths. (co artistic directors)	0121 689 1099	0844 676 4978	marketing@dancexchange.org.uk	April and May (was in 2008)	4 weeks	Only posted when the 2009 festival information is posted.. Check back	Not Listed	Not Listed	None
Spoleto Festival USA	Charleston, South Carolina	Charleston, SC 29402-0167 249 East Fourth Street, St. Paul.	http://www.spoletousa.org	Nigel Redden (general director)	(843) 723-8383	(843) 722-2704	info@spoletousa.org	May-June	3 weeks	NA?	NA	NA	None
Minnesota Dance Festival	St. Paul, Minnesota	Paul. Minnesota, 55101	http://www.balletminnesota.org	Cynthia Betz (executive director)	NA	651-222-7919		May?	1 week?	NA?	NA	NA	None
Dance New Amsterdam (Artist residency)	NYC, NY	280 Broadway, 2nd floor. New York, NY. 10007.	http://www.dnadspace.org/site/performance-opportunities/artist-in-residency/	Kathleen Kelly (program coordinator)	NA	(212)625-8389	kkelley@dnadance.org	Sept 09-June 10	10 months	Each artist will be offered 75 - 100 hours of rehearsal space during a three month period. Artists will also be given opportunities to show their work through an open rehearsal (mid-residency), and a final preview presentation with a Q&A at the end of the residency. The residency will culminate in a production in DNA's new state of the art theater space and includes a performance stipend. In addition, artists will have a small stipend available to them for the payment of an artistic advisor of their choosing. DNA maintains a list of interested advisors as an additional resource for the artist.	Choose 3-4 artists in residence for each season	Due in march 9th 2008. Available on website link. Also send DVD/VHS of recent work, multiple pieces. Resume and Press kit.	None

Hatched

○ The Creation of *Hatched*

My senior thesis began as an internship with the Regina Klenjoski Dance Company. I took the position as intern for RKDC to familiarize myself with, and expand my knowledge of, the professional skills of dance company development. I wanted to learn how a company functions and what goes on daily and weekly in regards to running a company. As an intern, I found myself learning all that I had expected and more about the tasks, deadlines and organization involved with administrative work. This information was highly valuable to me as well as the communication experience I was gaining by working with Regina Klenjoski, her assistant Jenna Harbison, and various Southern California business contacts. However, as my senior year progressed, I felt less satisfied with this work being the sole representation of my thesis project. Despite the great education it provided, I felt something was missing. Parallel to my internship I had begun working on my student choreography for the spring concert. I simultaneously felt pulled by my artistic endeavors and my RKDC internship to fulfill my thesis. I wanted my thesis to grow, to be something more than just an internship. I wanted to get to work somehow applying the information I was gaining to the professional dance world, beyond LMU. So I decided to produce a show. How I was going to do this I had no idea, but I was inspired, motivated and thrilled to have decided to embark on a new journey that fused my artistic and administrative worlds.

In my recent dance experiences such as the American Dance Festival and working with the LMU student dance concert, I have witnessed the exponential growth of young artistic communities. However, in the greater Los Angeles dance community, I haven't seen many events supported by young and new choreographers. I wanted my production to serve a dual purpose: first, to introduce myself to the professional dance world as an emerging choreographer by showing two new works, and secondly, to create an opportunity for other inspiring new artists to be able to have their work produced professionally. By facilitating this type of collaboration, I would be able to bring together a community of artists and support them with a place to make work! Building on a theme that everyone involved in the production would be recently graduated or almost finished with college, I chose the title *Hatched* for my production. The word "hatched", inspired to me by Chair of Dance, Judith Scalin, encompassed my position of being a brand new artist producing and creating professional work as well as serving as a theme for the entire event.

And so began my journey of *Hatched*. Since I was unsure about where to begin, I submerged myself in everything that could possibly be involved in producing a show. I

researched funding and grants, looked up every rentable Los Angeles venue, and made mock budgets and timelines. Early on, I decided that interviews would be a great way to get information about the process of producing a show. My experience with RKDC made me realize how wonderful and informative the one on one learning from those more experienced than me as opposed to just researching and reading about it. I first contacted Kate Hutter, the director of the LA Contemporary Dance Company who has experience in starting and running a non-profit company as well as producing many shows. I also interviewed LMU Assistant Professor Damon Rago who has experience producing work but doesn't have the eligibility for non-profit funding, which was the same situation I was in. Also, I continuously looked to faculty advisor, Holly Johnston, for advice and ideas to guide me in unknown areas. A little further into the development of *Hatched*, I decided to interview Johnny Garofalo, LMU theater program's technical lighting director. Johnny opened up yet another side of production that dealt more specifically with technical aspects and hiring crew for the show I was to produce. As discussed in my thesis, these interviews were possibly the most informative interactions I had throughout my thesis. The interviewees not only imparted their knowledge about production and artistic direction but also broadened my horizons of how to think about producing my own show.

Aside from researching and learning about production I needed to actually create the reality of an evening of work. I looked to the people that I admire and those that have been inspirations to me through my LMU dance career. I wanted artists that were still relatively new to producing professional work. I selected Evan Hart Marsh, Diana Delcambre and Stephanie Jamieson to present work with me in *Hatched*. I had full confidence that these creative and enthusiastic individuals would enhance my production.

I then began to explore logistics involved with *Hatched*. I found an accommodating, affordable and appropriate venue called *The OPEN Space* in downtown L.A. run by former LMU faculty, Hassan Christopher. I visited the space several times to record dimensions, plan the orientation for audience and performance space, and look at details for lighting and ways to transform the space for the show. Since Johnny Garofalo was so enthusiastic and eager to know about *Hatched* when I interviewed him, I decided to hire him as my lighting designer. I also recruited volunteers to help run ticket sales at the door and help manage the house during the show. I am extremely fortunate to know and have access to all the amazing individuals that I have brought together for this production. It is valuable that I can trust each one of them and that they are all willing to help me with anything I may need during the process.

With these huge tasks completed, I turned my attention to the smaller details. I planned intricate timelines that included as much information as I could possibly compile. I needed to delegate all the coordination between everyone involved in the production as well as think ahead for publicity, rehearsals, ticket sales, etc. I sent detailed emails to the participating choreographers and tech crew that provided deadlines for submitting press information about their work, biographies, music and rehearsal dates for show run-throughs, tech days and performances. This communication efficiently got everyone that is involved on the same page and thinking ahead.

Bit by bit, I continued working on time appropriate projects. For publicity, I had a photo shoot with my cast members. From these photos I created my postcard flyer template to be printed for publicity, and created a Facebook event for the show. I also worked on a press kit that would be sent to many contacts I had acquired through my internship. Soon, I would send my press release to be printed in various newspapers and invite critics. Later, I would post shorter event descriptions to internet event sources for Southern California. With biographies and information about the work in *Hatched*, I created an outline for programs I would eventually print. Renting chairs, getting sound equipment, and creating a reception were also on-going tasks I was planning for. So, to summarize, I continued planning a dozen aspects of my show while new ideas and issues continued to emerge throughout the process.

As my senior thesis is coming to a close, *Hatched* is far from being hatched. There is still an incredible amount of work to complete and much more for me to learn about self-producing and running a show. Upon the completion of *Hatched* I will have an amazing and invaluable experience behind me. I will have in-depth, detailed, hands-on, and mostly self-learned experiences about how to coordinate and produce a show. I will have produced professional work in Los Angeles within a month of graduating college. The confidence, skills, and knowledge gained from this type of project gives me great initiative and motivation to continue producing work and bringing artists together no matter what community I find myself in.

○ Interviews

Conducting interviews while in the process of creating *Hatched* was by far the most informative and inspiring research I did throughout my thesis. I was slightly dissatisfied by reading research and surfing the web to learn about producing a show, even though I did learn valuable information this way. I decided to interview a variety of people that have professional production experience. I began with Kate Hutter, the young artistic director of the LA Contemporary Dance Company. Kate agreed to meet with me after I contacted her via email and met her at a dance performance. She met with me at a coffee shop and we spent close to two hours chatting about directing companies, creating work, producing work and getting creative about any artistic endeavors. This interview was my first of many and was beyond inspiring. Aside from the invaluable information I took away from this interview, which was plentiful, I took away something much more important. The experience of having open conversations with people showed me how willing people are to help you. I am fortunate to have access to the sorts of people that want to teach you what they know, share their resources and contacts, and inspire you to continue pursuing your desires.

-The interviews I conducted have been compiled in question/answer format and include brief biographical information about the interviewee.

Interview with Kate Hutter 2/4/09.

Company: LA Contemporary Dance Company

Website: <http://lacontemporarydance.org>

Email: kate@lacontemporarydance.org

Mailing Address: 8308 Sunset Blvd. LA. CA. 90046

Artistic Director: Kate Hutter

Executive Director: Michelle Mierz

Board Member/Secretary: Emilie Pender

Board Member/Production Manager: Casey Cowan Gale

Board Member: Terri Best

1. When did you found the company/History of the company?

LACDC was founded in 2006, now entering it's fourth year as a non-profit dance company. LACDC's first show *The Reveal* was presented at Highways in 2006. The concept for the company began with a business proposal project with friend Michelle Mierz, now the executive director. Together they create a plan, a budget, and a mission. They based their plan off of Hubbard Street Dance in Chicago, IL. They chose Hubbard Street because it is well established as a Chicago company but travels and tours work around the world. Hubbard Street is a company working with a million dollar budget. Hutter and Mierz's project involved a 3 year plan, 5 year plan and a budget (not of a magnitude like Hubbard St.). They finally pursued this project proposal as a realistic move and co-founded LACDC!

2. Mission statement or goal for opening the company?

Support art and artists in LA! (All dancers and choreographers are always paid!) Create new, inspiring, exciting work. Bring dance to the public and children through outreach programming.

3. How do you establish non profit? What/who is needed?

- a. First you must be an incorporated business within California State. This is established previous and separate to seeking non-profit status. This is done through the state and is relatively simple.
- b. For non-profit application you need 1) A Mission 2) A Board of directors 3) Articles of incorporation and 4) Be an incorporated business.
- c. This process takes about 3-4 months but as soon as the business has been established there is no reason to not begin working. You don't have to wait for your status in the mail.

4. What is the function of the Board?

- a. The board serves to be a foundation for your company. The board members offer opportunities and knowledge beyond what the artistic director does. They are responsible for finding fundraising

opportunities, donors, finding civic activities, new connections and community opportunities. These are, of course, jobs of everyone involved in the company but legitimately rest with board members. Board members are responsible to keep the organization afloat, in a situation such as a financial crisis. They also allocate any allowances that the company ends up with, since there can be no surplus in a non-profit bank account. You should seek to find board members that bring experience and expertise that you do not have. For example, producing shows, accounting, or business law.

- b. Board members are volunteer. They are not paid in anyway. Actually they have dues to the company. For LACDC their dues are \$1500 which is relatively small, she noted.

5. *Benefits of being non profit?*

Being a non-profit company makes you eligible for many grants. People are much more likely to donate and sponsor knowing that you function as a non-profit. Furthermore you don't need a fiscal sponsor. Lastly, Kate commented that being non-profit allows you more freedom since you are not tied to a sponsor.

6. *What happens on your calendar each year?*

- Main program twice a year, usually October and April. (ie: Peephole/People that I saw at Diavolo in Oct. 2008).
- Summer special project. They pick an alternative venue and try to do something outside the norm.
- Company auditions in Spring/Summer.
- Winter special project. Last year they did *Holiday Celebration* at Dorothy Chandelier Pavilion, this year they did *artbash*.
- Between projects there might be 2 or 3 weeks off. Kate tries to keep working for each project in between. 6 week rehearsal 2 week performance
- Hire choreographers to come in.
- She is always open to finding new places and audiences. There may also be commissioned opportunities for Kate as an independent choreographer.
- LACDC applies to projects to present work at. These are like grants.
 - Example: Ford summer partnership and the Ford Theater. They give you the space and all other costs are up to you. It is worthwhile because those costs come out of your ticket sales.
 - Example: LA museum. Contacted them and did a show with an exhibit they had.
 - She talked about going to these places and presenting options for different performances, workshops or projects. They may reject you but you've now made a contact for the future. Most of the time they're ready and willing to collaborate with what they're doing.

7. *How do you create a budget/maintain the company financially?*

a. For a Production:

- i. Estimate about 30%-50% sold out seating for a bad scenario outcome. This ensures that even if ticket sales are bad you can still come out okay.
- ii. Calculate pay for rehearsals/performances of all dancers involved. Also cost for rehearsal space if you have to pay for it.
- iii. Rates for musicians if applicable. These rates tend to be higher than lighting.
- iv. Cost for any lighting designer/rental.
- v. Cost for stage manager or is it volunteer?
- vi. Cost for space and or co-production with space.
 1. Do you need a generator?
 2. Do you need fans or AC?
 3. Do you need chairs?
 4. Are you going to spend money to transform the space?
- vii. Costuming.
- viii. Remember that these are all details that will effect the cost and even if small will add up quickly! And remember to get creative with whatever you can't afford!
 1. Examples: Work lights from home depot. Making costumes. Borrowing from LMU. Volunteer work for ticket admission to get staff for your show!
- ix. Also realize that you will probably always just break even and never actually turn a huge profit.
- x. Kate has made connections with certain lighting designers and musicians that she can continually call on. She advises to ask around before selecting because most people doing shows have experienced someone good to hire. Also there is a benefit in looking for crew in local schools, they typically require less pay and need the experience.

b. For the Company:

- i. Apply to multiple grants. All mostly due in September to be selected for the upcoming year.
- ii. Calculate small costs. For example, having a mailbox, web designer/web maintenance.
- iii. Space rental calculations, LACDC has Diavolo office and space.
- iv. Right now Kate is working on getting an LA County grant to be able to pay an administrative assistant, if Michelle leaves the company for grad school.

8. Paying dancers rehearsal/performance?

- a. Typical rehearsal schedule?
- b. Dancers are paid for rehearsal and performance.

- c. Example: 8 weeks away from a show, rehearsals begin. 4 weeks in, dancers are cut a check. This means there already had to be money in the bank for the dancers to cash checks from old fundraiser/ticket sales.
- d. Since one of their main missions is to support dance artists in LA they are *always* paid.
- e. Dancers are on independent contracts.
- f. Between projects there might be 2 or 3 weeks off. Kate tries to keep working for each project in between.
- g. Typically there will be 6-8 weeks of rehearsal for 2 week performance.
- h. LACDC is a resident company and on the lease at Diavolo space. There is a yearly fee for the space and Kate tries to take full advantage of having the space and not spend too much time not rehearsing!

9. *What sort of fundraising does LACDC do?*

- a. Dinner nights. Galas.
- b. Open Bar Open Rehearsal is popular. They hold an open rehearsal so people will be able to see dancing and work in progress while they have a full bar and social scene also.
- c. LACDC is looking for new ways to appeal to new people. They understand that the appeal to some younger generations and are finding some grassroots methods of support. She also noted that corporate sponsorship is very difficult.
- d. Always relying on individual donors.
 - i. Must remember to project why they should support you and your work. For Kate it's an angle of the importance to support the dancers and pay them. Also the donors know that all staff including herself and co-founder Michelle are all volunteer.

Create lots of work! The price for you is Free! Hire yourself!

*Ask for help!

Profile:

Email: jgarofalo@lmu.edu

Master Electrician and Lighting Designer for LMU Theatre and Dance Productions

Freelance lighting designer and master electrician

My interview with Johnny is written up by steps for the process of lighting a show which was the main topic of the interview.

1. *How to hire a lighting designer:*

- a. Word of mouth! Find out who other people trust and hire for their performances. Most likely, those people will be dependable and good to work with.
- b. Some spaces have lighting packages available. Depending on the venue, some will have lights, a light board, and a designer already in house.

2. *Details the designer needs:*

- a. Infrastructure/layout of the space. Are there positions to put the lights?
- b. Power available, is it enough for the lighting you're planning on doing?
- c. Inventory of the space. Do they have equipment of any kind?
- d. Give the designer your budget. Always give them an estimate way below the real number, people always go over.
- e. Preferably do a walk through with the designer in the space.

3. *Develop a contract between you and your designer:*

- a. Contract will be a written agreement. It should include exactly what the designer will do for you, the dates, and roughly the times.
 - i. What show they are lighting.
 - ii. Due date for drawings.
 - iii. Tech dates/times
 - iv. Show dates/times
- b. This contract is signed by both you and your designer. You keep the hard copy and the designer gets a copy.
- c. After the contract is finished, if your designer backs out on you, you will have the legal system to back you up!

4. *Paying your designer:*

- a. Typically your designer is paid in thirds
 - i. First payment comes at time of the contract.
 - ii. Second comes at tech time.
 - iii. Third comes with the opening night of your production.
- b. If your designer wants to run the lighting during the shows that will be a separate contract.
- c. All production team members will have a flat fee, not an hourly fee.

5. *Equipment/Load-in:*

- a. Your designer will provide you with an estimate of his needs as far as equipment and lighting board. With your budget you make the ultimate decisions of what is rented.
 - b. The lighting designer is NOT an electrician!
 - c. You will have to hire a separate electrician to hang/set your lights in the space if there are none provided.
 - d. In Johnny's case he is both. However, when he's hired he would get paid for both the designer contract and an electrician fee.
 - e. Make sure you can drill holes, and hang lights where you need them.
6. *After the lights are loaded in:*
- a. The lighting designer will view the dances. Take notes on movement and staging queues.
 - b. The designer will design the lighting step by step during the tech day, just like in the LMU dance concerts. The choreographer gives ideas and input and the designer brings the dance and dancers to life!
 - c. The lighting designer's job is done after the show begins.
7. *Lighting during the show:*
- a. A stage manager or lighting board operator will run the lighting queues during each show.
 - b. In a show the size of my production one house manager will be able to take care of lighting and sound easily.
 - c. For larger productions there would be a stage crew member for each task.
 - d. The stage manager is key for my show. He/she is the right hand man to the production manager. In my case I am both a choreographer and a production manager. The stage manager is with you through all the techs and shows!
8. *Information on Unions:*
- a. SSD&C: Board in NYC that sets the basic rights national standards for members. To become a member you submit professional work (involved with previous union work) and pay dues.
 - b. United scenic artists is now: IATSE.
 - c. Union Show:
 - i. Theater or venue is part of the League of resident theatres. Theatres range in size.
 - ii. Still find production staff through word of mouth.
 - iii. Union has jurisdiction over the space
 - d. With unions, you're paying artists and crewmembers based on scale that has been decided by their union organization. Health, pension, welfare, benefits plus a weekly paycheck. Take all these fees into consideration when budgeting the cost of your dancers and crew.
 - e. If you are working with a dancer in a union, you have to follow all the union guidelines or they can perform under a different name. If the dancer stays with you under union contract you must apply those rules to everyone involved in the project! This gets very expensive as

a producer. If the dancer performs under a different name, it is still illegal and if caught the union will attack you!!

- f. Benefits for a dancer in a union:
 - i. Your workspaces and venues will be very well protected. All safety aspects will be attended to.
 - ii. Choreographers/directors can not work a union dancer past their maximum hours. Breaks will be included in the work day.
 - iii. If there is no meal break given, directors must bring in a 3-d hot meal (pizza doesn't count).
- g. Guild of variety artists' dancers (another union)
- h. Dancers and choreographers union
- i. If you join a union contract for one show you will be attached to that union forever. Often young people get cast in one small part and because they're so eager to work they commit to a union. If you commit to this then you can't ever be in non union work!
- j. Taft tartly act;
 - i. You are cast in a show and you sign union contract. If you include Taft Tartly in your contract then when the show ends you remain independent, detached from any union.

Interview with Damon Rago 2/9/09

Profile:

Email: prago@lmu.edu

Loyola Marymount Full Time Professor

Founder of Palindrome Performance Group

Freelance Choreographer/Performer

1. What was your dance education?

Damon received a BA from CalState Fullerton in Dance in 1994. During his senior year he attended an audition in Utah for Ririe-Woodbury Dance Company. Even though he was not selected for the audition, he was contacted by the director of the MFA program at the University of Utah. The director had seen Damon at the audition and offered him a full scholarship to do a 2 year MFA program. Damon accepted the offer and graduated with an MFA in dance in 1996. He later pursued a Laban movement analysis education and received certification in 2005. He comments that movement analysis, Laban, and body pathways greatly influence his work as a choreographer and movement as a performer.

2. What were your early experiences performing professionally?

Damon auditioned a second time with Ririe-Woodbury Dance Company in Utah and was accepted into the company. He spent two years with RWDC touring and performing nationally. Upon relocating to Southern California Damon connected right away with Stephanie Gilliland. He then danced with Tongue from 1998 to 2002. Upon exiting the company he began the path of being a freelance choreographer with hopes of beginning a company. While being a part of projects with choreographers like Loretta Livingston and Maria Gillespie other projects were side-tracked by Laban certification and LMU projects.

3. When did you begin presenting your own work?

Early on, Damon presented work in *Kaleidoscope*, an event facilitating frequent performances open to all choreographers. Damon began choreographing for the annual LMU faculty dance concerts for current dance majors that he still does today. Outside of LMU work, Damon presented several self-produced shows, the latest of which was *Manifold* at Highways Performance Space (Venice, CA.)

4. How do you get funding for producing shows/rehearsal space/paying dancers?

- a. For *Manifold* Damon received an LMU dance department grant. This grant helps facilitate faculty producing professional work outside of LMU. From the show Damon was able to split the ticket sales between the six performances. The dancers knew before hand that their risk in the project was to commit and only get paid what came of the end results. Obviously, being paid isn't the reason they commit in the first place but he had open communication with them about this.

- b. In the beginning of working with dancers (outside of LMU) Damon had little money to pay them. He would however take any opportunity to show appreciation for the willingness of the dancers involved. For example, he would rehearse for 3 hours on Friday afternoons and only be able to give each dancer \$10 total, which could compensate for say, gas/commute. This shows dancers that you are striving to give back to them for their support, time and energy.
 - c. Damon reflected on the commonality for dancers to perform and rehearse for free. Dancers are hungry for the experience, exposure and filling up their time with dancing. However, there is a realistic transition where you *need* to be getting paid for your effort. HE recognizes the need for this in our dance community and recalls dealing with this as a young dancer.
 - d. There aren't really any opportunities for donors, funding and grants without a non-profit status. So producing as an independent/freelance choreographer will happen out of your pocket or as a contribution to someone else's show.
 - e. A good way to present your work when beginning from nothing is to search out festivals in Southern California and even nationwide, that allow choreographers to present and show work! Apply!
 - f. Self producing= Beg. Borrow. & Steal... but don't steal.
5. Space for rehearsal and space for shows?
- a. Damon uses LMU dance studios ever since becoming a faculty member. This is a great convenience.
 - b. Damon hopes to build his professional company closer to where he lives, Orange County. OC has a plethora of dancers and wonderful facilities to present work. He expressed a frustration that artists from OC are pulled to present and work in LA by default in order to get an audience, or be in the scene of "what's happening." He wants to push the OC community to stay and work local so the OC arts community can grow and prosper even further!
 - c. Currently Damon is working on creating an exchange with Kathy Rigby who owns a studio in OC. He hopes to get studio space in exchange for teaching class. The same goes for Jennifer Backhaus, owner of West Coast Dance Academy. He would also provide free advertisement for wherever he gets studio space to acknowledge and promote their support. Network!
 - d. Damon also touched on the issue that a choreographers materials involve human bodies and rehearsal space. Realistically it is costly to get together people and reserve a space. It is important to get creative with how you can work out a space and compromise or offer your services in exchange for free space!
6. How do you choose who you'll work with? (from tech to dancers)
- Damon always wants to work with people he knows. Budget and schedule allowing, he prefers to hire LMU's Dan or Johnny G. Otherwise he may depend on word of

mouth for someone out there who is a great lighting designer etc. Even though there are a million great tech people out there and equally as many brilliant dancers, it is valuable for Damon to hold connections with those he works with. He feels most natural working with dancers who's personalities vibe with his and vibe with fellow dancers. This is a very important element to consider when selecting people to work on any aspect of your production. A great mix of personalities and relationships can put a great momentum and drive behind your work.

7. What are your current/future choreographic projects?

- a. Damon is currently working on several pieces. One will be for a The Orange County Dance Collective performance at CalState Fullerton in June 2009. The others will be in a co-produced show shared with Chad Hall, also in June 2009.
- b. Orange County Dance Collective
 - i. This will be the first of hopefully many annual OCDC shows. Damon and his old colleague are co-directing and co-producing this in June. The show will be at CalState Fullerton.
 - ii. Damon and his colleague are working to make this an annual event where emerging choreographers will be able to present work. He hopes it will evolve into a yearly show where new choreographers and recent graduates submit their work and are chosen and invited through an adjudicated process.
- c. In a matter of months, Damon will have established his non-profit status and be eligible for more grants and funding to continue professional production and work with Palindrome Performance Group.
- d. In five years, Damon hopes to be doing the annual Orange County Dance Collective, as well as a self-produced show of his own work, and presenting in the LMU faculty dance concert!

○ Venue Research

The first research I did when beginning to pursue this production was about venues. I knew very little information about renting a venue and what that might entail. I spent hours using Google to research various possible spaces to rent for a show. I looked at everything from a huge space like the Ford Amphitheater to a tiny space like Electric Lodge in Venice. I found dozens of venues that would accommodate the sort of production that I was doing. To find further information and missing holes in my research such as costs and what's included in the rental I phoned and emailed various venue directors. Just like the experience I had with RKDC contacting businesses I had to be prepared and confident in my delivery of who I was and the production I was doing. I compiled information about the venue and its location, directors and contacts. More importantly I found the costs for various rental plans and what is included in that rental cost. Some spaces have lighting designers and tech crew on staff which you pay for in your rental costs. Other venues are literally just the space you are paying for and everything else must be provided and paid for separately by the renter.

One of the final spaces that I came across was The Open Space. The Open Space is owned and directed by Hassan Christopher and is located in downtown LA on South Garey St. This ended up to be the space I would use for my production. The Open Space was attractive to me for many reasons. It is a loft space which is rather small in floor dimension yet spacious as the ceilings are lofted higher up. The informality of the space's set up and it's smaller size were fitting for my event and it's humble nature. I was not seeking to draw an audience of hundreds of people, so a size that would seat about 50 people per show seemed like a reasonable capacity. Furthermore, all the works in my show consisted of no more than five people per cast so I didn't need a huge area for performance. I previewed this space in January and then again in April with several participating choreographers and lighting designer Johnny Garofalo. Establishing this venue allowed me to look into all the details of transforming the space which I will discuss later.

-The following research has been compiled from information I've gained from looking into various venues for Hatched.

THE OPEN SPACE

DIRECTOR: HASSAN CHRISTOPHER

OTHER ASSOCIATES: MEG WOLFE, MARISSA LABOG

LOCATION: 209 S GAREY ST, LOS ANGELES CA. 90012

PHONE 310-428-3931

EMAIL HASSANDANCE@GMAIL.COM, OPENSAPCELA@GMAIL.COM

WEBPAGE

[HTTP://WEB.MAC.COM/KIDCURIO/IWEB/HASSANC/HOME.HTML](http://WEB.MAC.COM/KIDCURIO/IWEB/HASSANC/HOME.HTML)

AND ON FACEBOOK, MYSPACE.

PRODUCING A SHOW:

RATES:

- ONE NIGHT SHOW = \$600, \$750 WITH PRE/POST RECEPTION
- ONE WEEKEND RUN = \$300 PER NIGHT (THUR,FRI,SAT,SUN)
- TWO WEEKEND RUN = \$250 “
- THREE WEEKEND RUN = \$200 “
- CO PRODUCTION:
 - o BASE COST = \$500 FOR ONE NIGHT EVENT, \$300 PER MULTIPLE NIGHT FOR LONGER
 - o INCLUDES: ADMINISTRATIVE FEES (ONLINE ADS ETC) PRE/POST CLEAN UP, MAINTENANCE, PARTIAL EVENT MANAGEMENT
 - o TICKET SALES REMAINING ARE SPLIT 70% ARTIST, 30% OPEN SPACE (MONEY BEFORE THAT SPLIT GOES TO COVER THE \$300 A NIGHT BASE FEE)
- FULL PRODUCTION
 - o ARTIST RECEIVES NO MORE THAN 20% OF NET MADE FROM TICKET SALES

THINGS INCLUDED

- ONE TECH/DRESS DAY

THINGS NOT INCLUDED

- RENTER MUST INCLUDE ALL LIGHT/SOUND (UNLESS FULL PR)

HIGHWAYS

DIRECTOR: LEO GARCIA

LOCATION: 1651 18TH STREET, SANTA MONICA, CA. 90404

PHONE 310-453-1755

EMAIL LEOGARCIA@HIGHWAYS PERFORMANCE.ORG

WEBPAGE [HTTP://WWW.HIGHWAYS PERFORMANCE.ORG](http://WWW.HIGHWAYS PERFORMANCE.ORG)

PRODUCING A SHOW:

RATES: \$750 PER PERFORMANCE

2 NIGHTS= \$1500 (\$750 UPFRONT)

3 NIGHTS= \$2100 (PAY ½ IN ADVANCE)

BALANCE DUE DEDUCTS FROM BOX OFFICE. ANYTHING AFTER THAT GOES TO ME.

CO PRODUCTION IS A 70/30 SPLIT AT BOX OFFICE.

SEATING 110 MAX, DEPENDING ON SEATING ORIENTATION. AS A Y IT SEATS 90, AS HORIZONTAL IT SEATS 60.

THINGS INCLUDED:

LIGHTING AND SOUND PACKAGE!

THINGS NOT INCLUDED

STAGE MANAGER, LIGHTING AND SOUND DESIGNERS.

\$25 PER DAY FOR VIDEO PROJECTION EQUIPMENT.

TECH DIRECTOR, CAN BE HIRED FOR 10+ HOURS AT \$15 PER HOUR (THEY RUN THE SHOW)

EL PORTAL THEATRE

DIRECTOR: JAY IRWIN OR PEGGE FORREST (818-508-0281)

OTHER ASSOCIATES:

LOCATION: 5269 LANKERSHIM BLVD, N. HOLLYWOOD, CA 91601

PHONE 818-508-4234

EMAIL RNFRST@AOL.COM

INFO:

SEATING: MAINSTAGE SEATING FOR 360+. FORUM THEATRE SEATING 94-99. SPACIOUS, BEAUTIFUL ART GALLERY LOBBY

ELECTRIC LODGE

DIRECTOR:

LOCATION: 1416 ELECTRIC AVE, VENICE CA. 90291

PHONE 310-306-1854

EMAIL LIVEARTS@ELECTRICLODGE.ORG (INFO/GENERAL MANAGER)

AD@ELECTRICLODGE.ORG (ADMINISTRATIVE DIRECTOR)

WEBPAGE [HTTP://WWW.ELECTRICLODGE.ORG](http://WWW.ELECTRICLODGE.ORG)

INFO: SEATING 99, BLACK BOX, 13 FT LIGHT GRID. SOLAR POWERED THEATRE. AC/HEAT. 2 DRESSING ROOMS, ART EXHIBIT LOBBY, STUDIO DOWNSTAIRS AVAILABLE FOR CLASSES AND REHEARSALS. ONSITE PARKING FOR 44 CARS

PRODUCING A SHOW:

RATES

- 4 NIGHTS (THUR-SUN) \$1825
- 3 NIGHTS AND MATINEE (THUR-SUN) \$1775

THINGS INCLUDED

- TWO HOURS SET UP AND FOUR HOURS TECH/LOAD PER RENTAL DAY
- LOBBY USE/CONCESSION

THINGS NOT INCLUDED

- CLASSROOM AS GREEN ROOM \$10 PER HOUR
- PARKING ATTENDEE \$30 EACH NIGHT
- DIGITAL VIDEO PROJECTOR AND SCREEN \$70 A NIGHT
- HOUSE MANAGER \$20 PER HOUR
- IN HOUSE REHEARSAL \$15 PER HOUR

FARMLAB

LOCATION: 1745 N SPRING ST UNIT 4, LOS ANGELES, CA. 90012

PHONE 323-226-1158

EMAIL INFO@FARMLAB.ORG

WEBPAGE [HTTP://WWW.FARMLAB.ORG](http://WWW.FARMLAB.ORG)

QUESTIONS:

HOLD CLASSES? PERFORMANCES? NOTHING REALLY LISTED ON SITE

ACTORS ART THEATRE

DIRECTOR: JOLENE ADAMS

LOCATION: 6128 WILSHIRE BLVD. #110. LA, CA 90048

PHONE 323-969-4953

EMAIL ACTORSART@ACTORSART.COM

WEBPAGE WWW.ACTORSART.COM

INFO:

VARIABLE AVAILABILITY, HEAD SHOT AND RESUME . SPACE: BLACK BOX, 32 SEATING

BOOTLEG THEATER

DIRECTOR: ALICIA HOGE-ADAMS, JESSICA HANNA

LOCATION: 2220 BEVERLY BLVD. LA, CA 90057

PHONE 213-389-3856

EMAIL BOOTLEGTHEATER@SBCGLOBAL.NET

WEBPAGE WWW.BOOTLEGTHEATER.COM

INFO:

RENTAL VARIABLE AVAILABILITY, ACCEPTS HEADSHOT AND RESUME,
SEATING UP TO 99. 15 PARKING SPOTS. WORKSHOPS AND CLASSES
HELD.

AVERY SCHREIBER THEATRE

DIRECTOR: LINDA FULTON

LOCATION: 11050 MAGNOLIA BLVD. N. HOLLYWOOD, CA 91601

PHONE 818-481-8072

EMAIL SCHREIBERTHEATER@AOL.COM

WEBPAGE WWW.AVERYSCHREIBERTHEATRE.COM

INFO:

VARIABLE AVAILABILITY FOR RENTAL, 2 REHEARSAL HALLS
AVAILABLE. SEATING: 49. FULL LIGHTING, AC SOUND AND FREE
PARKING LOT. HOLDS WORKSHOPS AND CLASSES

KATNAP

DIRECTOR+OWNER: KATHLEEN KNAPP-CAMPBELL

LOCATION: 12932 VENICE BLVD, LA CA. 90066

PHONE 310-306-7069

EMAIL

WEBPAGE [HTTP://WWW.KATNAPDANCE.COM](http://WWW.KATNAPDANCE.COM)

CLASSES:

TUES NIGHT 730-930 MARIA GILLESPIE

MON NIGHT 730-930 RAE

BOTH INT/ADV MODERN

RATE: \$13.50

OFFERS STUDIO SPACE RENTAL: NO QUOTE LISTED.
NOT A PERFORMANCE OPTION.

THE BRICK BOX

DIRECTOR: JACK NAKANO

LOCATION: 1608 COSMO ST. HOLLYWOOD CA. 90028

PHONE 323-461-7300

WEBPAGE WWW.CYTIVAR.ORG

INFO:

49-100 PERSON SEATING, FLEXIBLE PERFORMANCE SPACE, RENTAL
AVAILABLE

HOLLYWOOD COURT THEATRE

LOCATION: 6717 FRANKLIN AVE. HOLLYWOOD CA. 90028

PHONE 323-464-3018

INFO: RENTAL AVAILABLE, SEATING 70.

LOUNGE THEATRE

DIRECTOR: RACQUEL OR SAM

LOCATION: 6201 SANTA MONICA BLVD. LA, CA. 90004

PHONE 323-469-9988

EMAIL THELOUNGETHEATRE@HOTMAIL.COM

INFO: 50-65 SEATING. NEW LIGHT AND SOUND EQUIPMENT, LOUNGE
AND CONCESSION AREA, 2 BATHROOMS, DRESSING ROOM, BRICK
THEATRE. CA.

PICO PLAYHOUSE

DIRECTOR: DAVID HAMLIN

LOCATION: 10508 W. PICO BLVD. LA, CA 90064

PHONE 310-204-4440

EMAIL DHAMLIN@EASTOFDOHENY.COM

WEBPAGE WWW.PICOPLAYHOUSE.COM

INFO: RENTAL VARIABLE AVAILABILITY, 99 SEATING.

STAGE: 22' WIDE BY 28' DEEP.

LIGHTS, DIMMER, LIGHT BOARD, SOUND SYSTEM.

HANDICAP ACCESSIBLE, RECEPTION LOBBY, STUDIO SPACE WITH MIRROR FOR REHEARSAL AND CLASS. BOX OFFICE 2 DRESSING ROOMS, ACTORS' BATHROOM

RATES: 2300 FOR THUR TO SUN
WEEKDAYS ARE \$400

THEATRE THEATER

DIRECTOR: JEFF MURRAY

LOCATION: 5041 PICO BLVD. HOLLYWOOD CA. 90019
PHONE 323-422-6361
EMAIL THEATRETHEATER@HOTMAIL.COM
WEBPAGE WWW.THEATRETHEATER.NET

INFO: RENTAL VARIABLE AVAILABILITY, THEATER A: 99 SEATING, BLACK BOX. THEATER B 40 SEATING BLACK BOS. TEACHING REHEARSAL AND AUDITION SPACE AVAILABLE.

RATES: CAN BOOK SINGLE DAYS. 3 HOUR MINIMUM NO PRICES LISTED.

THE UNDERGROUND

DIRECTOR: STEVE HELGOTH

LOCATION: 1312 N. WILTON PLACE, HOLLYWOOD, CA. 90028
PHONE 323-467-0036
EMAIL UNDERGROUNDTHEATER@MSN.COM
WEBPAGE?

INFO: RENTAL AVAILABLE,
THEATER A: SEATS 99. LIGHTING AND SOUND SYSTEM, 2 BATHROOMS, DRESSING ROOM. STAGE 30' BY 15'
THEATER ANNEX: SEATS 45 AND IS 16' BY 24' STAGE, LIGHTING AND SOUND SYSTEM, 1 BATHROOM.
TECH ASSISTANCE AVAILABLE, AC/HEAT, FREE STREET PARKING

21000 SQUARE FEET

DIRECTOR: STEVE TIETSPORT

LOCATION: 5615 SAN VICENTE BLVD. LA, CA 90019
PHONE 323-936-6807

WEBPAGE WWW.2100SQUAREFEET.COM

INFO:

SEATS 66-70 (RISE SEATING). LARGE LOBBY, LIGHTING, SOUND,
DRESSING ROOMS,

RATES: 3 DAY WEEKEND \$1400, 4 DAY WEEKEND \$1700

WHITMORE LINDLEY

DIRECTOR: EDMUND GAYNES

LOCATION: 11006 MAGNOLIA BLVD

PHONE 818-761-0704

EMAIL EGAYNES@AOL.COM

INFO:

2 THEATERS, BOTH HAVE FULL LIGHTING AND SOUND, AC, FREE
PARKING

WHITLEY: SEATS 75, LINDLEY: SEATS 49

ZEPHYR THEATRE

DIRECTOR: LINDA TOLIVER

LOCATION: 7456 MELROSE AVE. LA, CA 90046

PHONE 323-653-4667

EMAIL THEZEPHYR@AOL.COM

INFO:

SEATS 76-82, +21 FLEXIBLE. 24 DIMMER COMPUTER BOARD, DUAL
CASSETTE TAPE PLAYER, AMPLIFIER, 45 STAGE LIGHTS 2-4
SPEAKERS, CD PLAYER.

○ Grant Research

Most all artists and companies receive grants as funding to produce their work. There are a variety of grants available to choreographers and companies depending on your location, your purpose in producing work and your professional experience. Typically one requirement for applying for any grant is that you be established as a non-profit 501c3 company. Since I am an independent artist, brand new to the professional level, I realized that I would not be eligible for many grants, if any. However, for the purposes of most production procedures I looked into local Southern California grants as well as grants offered nationwide. I became informed about the typical application process for grants as well as requirements for eligibility. This research brought to my attention the importance of being prepared far in advanced for productions and events as grant deadlines are often only annual or a few times a year. Furthermore, grant writing is a highly important skill vital to creating a successful grant proposal. I found several organizations that offer workshops and classes specific to grant writing. Even though grants weren't applicable directly to my current production, I was able to increase my knowledge about funding through grants that will aid me in my future work.

-The following is a list of grants that I have found in my research. This list briefly includes requirements as well as the web address for future specifics.

Grant Research

1. Durfee Foundation
 - a. www.durfee.org
 - b. 18 yr+, non student.
 - c. 4 quarters per year to apply for grants
 - d. up to \$3500
 - e. Must have secured an invitation from host
 - i. Not for a rental venue
 - f. Supports things that will enhance your already proposed and occurring project
 - g. Not support publication, documentation, core expenses etc
 - h. California/LA
2. Creative Capital
 - a. www.creative-capital.org
 - b. must be 25 yr+, and have 5 yr professional work/experience
 - c. supports new bold work, sense of cultural impact, commitment to art form etc
 - d. NY, NY
3. Center for Cultural Innovation Grants
 - a. www.cciarts.org
 - b. Grant: CCI investing in artists program
 - i. <http://cciarts.org/grantsprogram.htm>
 - ii. 2 funding groups:
 1. artistic equipment and tools
 2. marketing and presenting work
 3. up to \$5000
 4. three rounds of funding
 - iii. must have permanent residency, non student, 18 yr+, shown work publicly before
 - iv. LA, California
 - c. Check back in spring 2009
4. Guggenheim
 - a. www.gf.org
5. Los Angeles Department of cultural affairs
 - a. www.culturela.org
 - b. grants for dance companies
 - c. grants to individual artists in collab with cultural affairs for an exhibit, must have 15 yr+ in professional work
6. new york foundation for the arts
 - a. www.nyfa.org
 - b. NY, NY
7. Center for non profit management
 - a. www.cnmsocal.org

- b. offer funding, workshops and seminars on grant writing, business topics, leadership etc.
 - c. LA, California
8. The Shubert Foundation
- a. www.shubertfoundation.org
 - b. grants for operating support instead of special projects
 - c. guidelines and criteria not posted in '09 yet.
 - d. Nationwide
9. National Endowment for the Arts
- a. <http://www.nea.gov/Grants/apply/Dance.html>
 - b. various grant programs available of all sizes. Projects from concert dance tours to site projects to youth and education.
 - c. Nationwide

○ Timeline for *Hatched*

One of the most important things I took away from being an intern with RKDC is that organization and timing are key to the success of any project. When I began working on *Hatched* I sketched a rough outline based on all the information I had acquired. As the production progressed I added in more details and specific dates. A timeline helped me to stay calm and focused about the seemingly overwhelming amount of work I had to get done. Referring to this timeline kept immediate priorities in perspective for upcoming deadlines while leaving projects that were appropriate for later dates aside. A well organized timeline also kept my communication with everyone involved up to date and on time. Furthermore, I had a timeline for LMU deadlines to stay on top of simultaneously. Just as with my internship I felt the pressure of having multiple deadlines and projects in two different places. But, creating lists and timelines were key for me to stay sane and organized throughout this process.

- The following is a sample of my *Hatched* timeline.

Hatched Production Timeline

Jan 24th: first visit to The Open Space

March 16th: Phone call with Hassan. Discussed details and costs.

March 16th: Production Email sent to all participating choreographers.

March 23rd: Production Email sent to all participating tech crew.

March 23rd: Facebook event created for Save the Date for Hatched

March 25th: Choreographers descriptions of pieces due for press release purposes.

March 29th: Photo shoot with performers for publicity.

April 11th: Visit to The Open Space with choreographers and lighting designer

March 23rd: Facebook event created for Save the Date for Hatched

April 10th: Postcard orders for publicity

April 20th: Press release sent to critics, and print sources

May 10th: Publicity internet postings made

May 1st: Ticket sales begin

May 12th: Print tickets

May 12th: Bios and final piece info due to me

May 20th: Joint rehearsal for show order and tech designers.

June 1st: Final Edit/ Print programs

June 2nd: Entire cast and crew show run through at studios

June 4th: Entire day of load in, lighting tech, and dress rehearsal at The Open Space

*June 5th and 6th: Hatched Premiers at 8pm at The Open Space
Call time 5 pm for crew, 6pm for performers and choreographers.*

○ Budget

Research for creating a budget was another project I began early on. From researching venues and realizing all the costs that I might encounter I decided to begin a budget with whatever information I had. Having decided on using The Open Space I knew the various costs that came with this venue. I had options for how long the show would run, 1-3 nights and different payment options, up front with a discount or over time. For lighting I discussed a rough budget with Johnny Garofalo for labor costs. Equipment for lighting is free because of Johnny's access to it, but I had also researched potential costs for renting equipment, which is normally what has to be done. For sound equipment I am also grateful to be borrowing speakers from Marc Agostini who is collaborating with me to create a piece in the show. To transform the space I knew I had to rent chairs so I researched the cost of that. As far as draping fabric and blocking out window light, Hassan has fabric available for me to use, included in the rental fee. As far as publicity goes, I took photos and created press materials and publicity on my own and with the help of my mom who is a graphic designer. I estimated printing costs for postcard flyers. Other than printing postcards, I wanted to get creative with all the knowledge I had acquired from working with RKDC's press materials in posting and using networks and Facebook to get the word out, for free. Closer to the show I will recruit volunteers to help work the box office and help with set up and clean up and in turn they will see the show for free.

In estimating money that my show would bring I took the advice of Kate Hutter from our interview. She advised me to estimate as low as possible like selling half the house or as low as 30% and using the discounted ticket price. I calculated several quotes for different scenarios to see how much I needed to break even. This was helpful in deciding on ticket price and number of seats to pack into the space. With any surplus money I am going to divide and pay all the dancers that have worked with me and helped make this event what it is. Since the choreographers joining me in *Hatched* were all invited by me and I am self-producing, they don't owe me any dues but will also not make any money. One benefit of self-production is that I have complete control over the show and what happens.

-Attached is a sample of a budget outline. It shows different scenarios and options for each category involved in my production.

BUDGET

(*ACTUAL FINAL COSTS IN ITALICS*)

(* THINGS THAT WERE LENT TO ME FOR FREE)

SPACE:

- \$300 FOR PER NIGHT FOR 1 WEEKEND RUN
- = \$600 (2 NIGHT SHOW)
- DISCOUNT FOR FULL UPFRONT PAYMENT
- = \$450

LIGHTING

- HIRING JOHNNY GAROFALO AS MASTER ELECTRICIAN AND LIGHTING DESIGNER
- = \$300 (DAY OF TECH, LOAD IN AND LIGHTING)

SOUND

- RENTAL: \$125 PER SPEAKER, X 2 = \$250 + \$49 (SHIPPING FEE) = ~ \$300
- *BORROW FROM DAVID KARIAGANIS (LMU)
- *BORROW FROM MARC AGOSTINI (ALREADY BRINGING EQUIPMENT FOR LIVE ACCOMPANIMENT)

HELP

- VOLUNTEER STAGE MANAGER- ME!
- TICKET TAKERS/ POST AND PRE SET UP TAKE DOWN.
 - NEED ABOUT 3 VOLUNTEERS
 - THEY WILL BE SEE THE SHOW FOR FREE

SPACE TRANSFORMATION

- CHAIR RENTAL FEES:
 - 65 CHAIRS X .99 + LABOR/DELIVERY = ~\$100
- FABRIC ETC TO MAKE IT UNIQUE = *BORROWED FROM THE OPEN SPACE

PUBLICITY

- POSTCARDS: PRINTERS IN SANTA MONICA= \$60
- BIOS/PROGRAMS: *PRINT AT LMU

DONATION

- WINE AND FOOD FOR RECEPTION

TOTALS:

\$450

\$300

\$100

\$60

(ASSUMING NO COST FOR RENTING SPEAKERS)

= ESTIMATED \$1100

ESTIMATION FOR TICKET SALES:

WORST CASE SCENARIO:

- 60 SEATS AVAILABLE, LOW ESTIMATE THAT 30 PEOPLE COME EACH NIGHT.
- ESTIMATE ALL THOSE PEOPLE ARE STUDENT TICKET PRICE
- $\$12 \times 60 = \720 (NOT BREAKING EVEN)

BETTER CASE SCENARIO:

- 60 SEAT AVAILBLE, HIGH ESTIMATE THAT 50 PEOPLE COME EACH NIGHT
- ESTIMATE ALL THOSE PEOPLE ARE STUDENT TICKET PRICE
- $\$12 \times 100 = \1200 (JUST BREAKING EVEN)

BEST CASE SCENARIO:

- 50 SEATS SOLD OUT BOTH NIGHTS
- ESTIMATE HALF STUDENTS HALF ADULTS
- $\$12 \times 50 + \15×50
- $\$600 + \$750 = 1350$
- A LITTLE OVER BREAKING EVEN

ADDITIONAL MONEY FROM DONATIONS AND RECEPTION SALES NOT ACCOUNTED FOR.

MONEY MADE WILL BE SPLIT BETWEEN REFUNDING MY PAYMENTS FOR THE PRODUCTION AND PAYING MY DANCERS.

◦ Press Release Kit

For *Hatched*, one major project I had was creating a press release kit. Normally a press kit for a show includes a written press release no more than one page front and back about your event, biographies of artists involved, and other publicity or graphics. For large or well established artists and events, these kits are distributed to magazines, companies, supporters, critics and other press companies for publication and advertisement. I had great experience from RKDC in sending out press release information and posting them online. I used Regina's press contacts as well as contacts Holly Johnston and Maria Gillespie to be included in their newsletters and emails. Because *Hatched* is a small scale event I knew that word of mouth, friends, Facebook and postcard publicity were going to be the best ways to draw my audience. However, I took the opportunity to experience posting and sending my event to larger press opportunities. You never know who might see the ad and be interested. I was also excited and nervous to try to get a critic to come, which I am still working on.

To write the press release for *Hatched* I began by structuring it around press release examples I had from RKDC and the LMUDT student concert. I received biographical information as well as descriptions of what the participating artists were working on for my show. By stringing all this information together I created a cohesive one page press release that explained the show, who the artists are, and what audiences could expect to see. The press release also includes all contact information, the venue location, ticket price, reservation details, dates and times. I had editing assistance for my press release from Chad Michael Hall, Holly Johnston, and the artists involved in *Hatched*.

-Following this description is the press release letter for *Hatched*

FOR IMMEDIATE RELEASE
May 1st, 2009

Contact: Alice MacDonald
Producer, Choreographer

<http://alicedance.webs.com>

Hatched: An evening of brand new dances brings together emerging Los Angeles choreographers, musicians & artists to present exciting, innovative work!

May 1st, 2009 – Alice MacDonald is proud to present to the Southern California dance community, *Hatched: An evening of brand new dances*. Ms. MacDonald is thrilled to bring together a diverse and imaginative group of emerging choreographers, performers and artists to create this inspiring evening of new, inventive dance.

Hatched will premier two new pieces by Alice MacDonald. “Does this preposterous make me look sleeves?” explores a humorous arbitrary twist on the ‘normal’ presentation and expectation of external character. Her second work, “Modulate Flux” is an exploration between dance and sound. Collaboratively building dance around original music composed and performed live by Marc Agostini of The Eternal Return, two dancers rise and fall intertwined with the intricacies of the sound and respond to the drive and recession of live musical energy.

Ms. MacDonald will also present the work of three talented choreographers alongside her work in *Hatched*, all recent graduates of Loyola Marymount University. Stephanie Jamieson will premier her first work post-graduation titled, “I thought of this when I bought you.” Using flashes of intimacy and idiosyncratic actions, Jamieson delves into the feminine psyche from the perspectives of these three women. Jamieson currently works with Method Dance Company and is a certified GYRONTONICS instructor.

Evan Hart Marsh resides in San Francisco and is currently working and performing with FACT:SF a contemporary modern dance company. In “Prana”, a solo work choreographed and performed by Marsh, he investigates the life force within our bodies. His work is to make the invisible visible through choreography that is designed to create pathways of energy separate from those of the body.

Diana Delcambre will present a dance film work titled “?” Diana has been a member of Mike Esperanza’s BARE Dance Company since 2007. She is currently working with Damon Rago. Diana teaches dance in several studios and directs the dance program at Virgil Middle School in inner city Los Angeles.

Alice MacDonald presents *Hatched: An evening of brand new dances.*
June 5th and 6th, 2009 at 8pm.

The Open Space, 209 S. Garey St. Los Angeles, CA 90012. Director Hassan Christopher.

For ticket reservations: Email [REDACTED] or Call [REDACTED]

\$15 adults, \$12 students with university ID.

If you are a reviewer and would like to attend *Hatched* please contact Alice MacDonald so she can set aside complementary tickets for you at our box office.

Thank You

###

Alice MacDonald presents *Hatched: An evening of brand new dances*.

June 5th and 6th, 2009 at 8pm.

The Open Space, 209 S. Garey St. Los Angeles, CA 90012. Director Hassan Christopher.

Ticket reservations: Email [REDACTED] or call [REDACTED]

For more information visit: <http://www.alicedance.webs.com>

Hatched: An evening of brand new dance brings together emerging Los Angeles choreographers to present exciting, imaginative new dance work!

Alice MacDonald and The Open Space are proud to present to the Southern California dance community, *Hatched: An Evening of Brand New Dance*. Ms. MacDonald is thrilled to bring together a diverse and imaginative group of choreographers including Diana Delcambre, Evan Hart Marsh and Stephanie Jamieson to create this inspiring evening of fresh, new dance. As well as incorporating live music by members of The Eternal Return and art exhibit by Erik Benjamins, this show will expand and push creative boundaries! Don't miss it!

○ Publicity

Publicity for *Hatched* was a fun project for me. I started by getting my cast together from "Does this preposterous make me look sleeves?" and having photo shoots around the neighborhood. I chose a bus stop and some benches in Playa Vista and some street scenes on Culver Blvd. in Playa del Rey. We played with the outfits of clothing and pairing of people and positions. I came out with about 60 great images. From that I selected and edited about 12 solid ones that I liked. I narrowed that down to the single photo I was going to use for my postcard publicity. I then began to design the postcard. I used other postcards that I had accumulated from other dance performances as templates for my own. I made the final decisions on what information was necessary for the publicity. I included: my name as producer, the venue and location, other artists involved including performers, date and time, ticket price, how to make a reservation, my website, and the mission of the OPEN Space. I had final formatting help from my mom who is a graphic designer. She also got me in touch with a great printer in Santa Monica that is relatively cheap for 500 prints. I am distributing these postcards at my senior thesis presentation as well as in the dance department office. Closer to the event I will distribute them to the other choreographers to give to potential audience members.

Another great form of promotion for this event is in creating a Facebook event group. In this group I included all the same information from my postcard about *Hatched*, as well as a few sentences from my press release materials about the nature of the event. I am able to post many of the other great photos from our shoot through Facebook and give those interested a wider range of images. With Facebook I can efficiently invite everyone I know and when all other artists and choreographers to the same we have instantly notified hundreds of people!

Lastly, as I have mentioned, I included my website on the postcard publicity. This is a website I have created for free through www.webs.com. I was able to put up a website that had my bio, a link about *Hatched*, photo gallery of pictures from *Hatched*, as well as other dance photos. I also included all of my video work and links to material I have on YouTube. This website serves less as direct publicity for *Hatched* and more to promote my professional career and let people know who I am!

-My website can be viewed at <http://www.alicedance.webs.com>

-Attached is the final version of *Hatched's* postcard publicity.

○ Programs

My program for *Hatched* is a work in progress. I have created a rough outline for the program so that when time gets closer to the show all I have to do is make small adjustments and add various information. The order of the show is still undecided since we won't have a full show run through until the end of May. I also have not given the choreographers a chance to revise their bios and various information about music and titles is undetermined. However, the basic structure is outlined and as complete as it can be. To create this program I looked at various programs from recent shows I've seen. I got a feel for different layouts and styles as well as how much and what kind of information is included about those involved in the show. Some programs include bios for everyone involved, others just list the names and their description of role. For my program I chose to make it slightly longer to be able to include information about performers, choreographers, other artists and crew. For my show, which emphasizes showing new work by brand new professional artists and dancers, it seems necessary to include information about everyone involved since not many people know much about any of us! This way, audience members can get an idea of where we come from and what we've been doing with dance outside of a college career which makes identifying each of us much easier and memorable.

-Attached is my most recent version of a program outline for *Hatched*.

WELCOME TO HATCHED, AN EVENING
OF BRAND NEW DANCE.

Does this preposterous make
me look sleeves?

Choreographed by Alice MacDonald

Performed by Kali Sanchez, Alex Crow, Alaina

Williams, Heather Frances, Jessica Meland

Music: Amarcord, La Dolce Vita by Nino Rota

Title

Choreographed by Alice MacDonald

Performed by Stephanie Jamieson and

Jacqui DeFranca

Accompanied by Marc Agostini

I thought of this when I bought you

Choreographed by Stephanie Jamieson

Performed by Tulani Weeks, Kate Overholt and

Heather Frances

Music: ?

Title

Choreographed and edited by Diana Delcambre

Performed by ?

Music: ?

PRESENTED BY
ALICE MACDONALD
& THE OPEN SPACE

Ghost

Choreographed, Performed, and Original music by

Evan Hart Marsh

HATCHED

The Artists

-Diana Delcambre (choreographer)

Graduated from LMU with a BA in dance and an emphasis on performance. She has been dancing with Mike Esperanza's BARE dance company since 2007. Diana has also done guest work with Los Angeles Contemporary Dance Company under the direction of Kate Hutter. Currently she is working with Damon Rago on a new work to be presented in June '09. She currently teaches dance in Westchester and runs the dance program at Virgil Middle School in inner city Los Angeles.

-Stephanie Jamieson (choreographer)

Stephanie graduated from LMU with a BA in dance in 2008. She most recently performed in *Celebrate Dance 2009* for METHOD Contemporary Dance and *Abandoned* (A music and dance performance) by Kindra Windish. She has just finished dancing in and costume designing a dance film for INVERTIGO Dance Theater. Stephanie is a Certified GYROTONIC® Instructor.

-Alice MacDonald (choreographer)

Alice graduated from LMU in May 2009 with a BA in dance. She is producing and presenting for the first time in *Hatched*. She is currently working with Damon Rago and Chad Michael Hall for a performance this

June. Alice is thrilled to have created this extraordinary community of artists through the process of *Hatched*.

-Evan Hart Marsh (choreographer, composer)

Evan graduated from LMU in May '08 with a BA in dance. Since then, he has been performing, composing music, and apprenticing as a Yoga instructor in the Bay Area. This past February, Evan performed his first solo project at the Salon venue hosted by LevyDance in San Francisco. He is currently performing with a San Francisco based company, FACT/SF, and composing music for them.

-Marc Agostini (musician, composer)

Marc Agostini is currently making music in Southern California with his band The Eternal Return. This is his first time collaborating with dance and hopes to continue in the future.

-Erik Benjamins (photographer, artist)

Erik is excited to bring you *Title*, a photography exhibit about... Erik graduated with a BA in art from LMU in '08. He is looking forward to beginning graduate school at Boston University this fall.

The Performers

Alex Crow
Jacqui DeFranca
Heather Francis
Stephanie Jamieson
Evan Hart Marsh
Kate Overholt
Kali Sanchez
Tulani Weeks
Alaina Williams

Lighting Design

Johnny Garofalo
Michael Fullman
Kyle Ruebsman

Sound Design

Marc Agostini
Alice MacDonald

House Managers

Alice MacDonald
Heather Romanowski

My deepest thanks goes out to everyone and anyone
who took part in the labor of love process that became

Hatched

especially,

Jane, Scott and Kate MacDonald
Chad Michael Hall
Holly Johnston
Johnny Garofalo
Judy Scalin
Hassan Christopher
Marc Agostini
Volunteers

Dancers and choreographers that collaborated with me
to create this show
and

Everyone that came to be an audience member,
without you this art would not be seen